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JUNE '91
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Volume 6. No. 3
June 1991
ISSN 0269-9761

Dear Readers
This month we have an exclusive from George le Warré – Part 1 of his up-dated machine conversion charts. These charts list the accessories, facilities and stitches available with each brand of knitting machine so that you can make comparisons for conversion or selection. You will find the first section at the centre of this magazine. Open out the staples to avoid tearing it when you pull it out. You can complete the set with Parts 2 and 3 which follow in our next two issues.

Now is the time to cheer up your wardrobe or get ready for a holiday with one of this month's summery tops which concentrate on fresh, lighter looks without being too 'bare' for early summer days. Make a note of the delightful cushions that Nicola David has designed for Kaleidoscope – I think they would be very popular money-spinners for the school fête or a charity stall at the summer fayre.

I hope you'll find plenty of interesting reading among our features for June and lastly, don't forget, there are prizes to be won – two electric yarn winders from P.D.B. Engineering and, for the children, a Knit Magic circular knitting machine from Mattel.

Sheila

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# NEWS LINE

**Fax or 'phone 0386 833489 your direct line to our News Editor**

**Keni Freeman**

## YARNS

Further to last month's mention about Bainin yarn, **Tivoli Spinners** of 28 Aulton Road, Sutton Coldfield, West Midlands B75 5PY, also market this yarn as one amongst their full range of natural yarns. Tivoli spinners are the undisputed market leaders of quality hand knitting yarns in Ireland, outselling the combined sales of many top British companies, Tivoli was launched on to the UK market in 1990 and during the past months have been very encouraged with what they have seen. Their yarns range from the Bainin Aran and tweed to Superwash, Woolblend, Fashion and Baby yarns to mention just a few. You can write to the above address for full details.

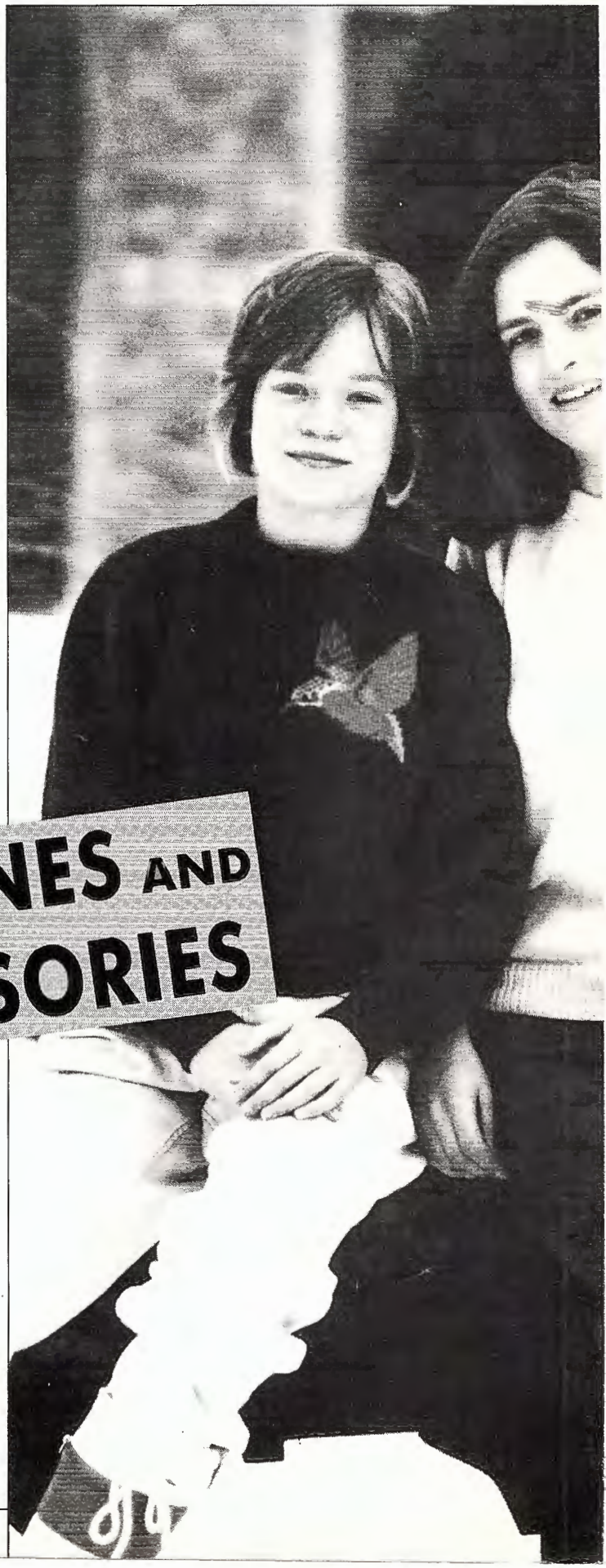
**Nina Miklin** has a new shade card for the **Roma** 100% lambswool yarn. There are now 32 shades in the range and this shrink resistant yarn means that a tension square need not be washed. Roma is a fine yarn that can be knitted singly if required, although most knit it as a double end yarn. Ideal for double bed jacquard and Passap machines you will find that tension 3-4 is suitable for two ends of yarn and jacquard, whilst tension 5-7 is suitable for three ends. Nina has a leaflet on the use of the yarn for a Passap and when ordering requests that you state whether you require the yarn single or double. Roma can easily be hand washed in lukewarm water and can be steam pressed. At present Nina is stocking some 112 shades over six yarn ranges. Write to Nina Milklin Yarns, P.O. Box 1720, London W9 1TT for further information, please enclose an SAE for a reply.

## ABBREVIATIONS

alt = *alternate(ly)*
beg = *beginning*
ch = *chain*
cm = *centimetres*
cont = *continue(ing)*
dc = *double crochet*
dec = *decrease(ing)*
foll = *following*
g = *grams*
HP = *holding position*
in = *inch(es)*
inc = *increase(ing)*
K = *knit*
mm = *millimetres*
MT = *main tension*
MT–1, MT–2, MT–3 = *one, two, three full sizes tighter than main tension*
MT+1, MT+2, MT+3 = *one, two, three full sizes looser than main tension*
MY = *main yarn*
N(s) = *needle(s)*
NWP = *non working position*
P = *purl*
patt = *pattern*
RC = *row counter*
rem = *remain(ing)*
rep = *repeat*
ss = *stitch size*
st(s) = *stitch(es)*
st st = *stocking stitch*
tog = *together*
UWP = *upper working position*
WP = *working position*
WY = *waste yarn*

## MACHINES AND ACCESSORIES

I recently discovered another company based quite locally to where I live, **Forge Crafts** were inspired by the bird life surrounding their workshop, a converted blacksmith's forge, Sylvia Wynn is reviving the craft of Swiss darned embroidery with a selection of sweater designs for her collection. The first series of **British Bird Life** is available as an embroidery kit for knitters. There are six designs, Wren, Blue Tit, Robin, Kingfisher in Flight, Kingfisher on Branch and Bullfinch. Within each kit you will find a photograph, chart, instructions on Swiss darning and all the wool required to embroider your chosen design. The embroidery kits are available by



mail order at a cost of £4.50 plus 30p post and packing. The complete sweater kit including the bird is £17.50 plus £1.50 post and packing. Further kits will be available shortly, including **British Wildlife** and the **English Rose**. Further information can be obtained from Forge Crafts, Pirton, Nr. Wadborough, Worcester WR8 9EJ.

**Trisha Whitfield** is enlarging her field – now you can purchase from Trisha appliqué kits for sweaters. The first four to be marketed are entitled Red Poppies, Black and White Gingham, Purple, Cerise and Blue Flowers and finally, White Flowers and Leaves. The appliqué designs range from a very well priced 95p for leaf shaped motifs to £3.50 for the stylised flower shapes. As usual you will find Trisha's attention to detail a strong influence. Further information can be obtained from Trisha Whitfield Designs, 5 Brentwood Avenue, Cadishead, Manchester M30 5JS, but please enclose an SAE.

A further six designs have been added to the already extensive Trendsailer Collection of knit kits offered exclusively by **Wyvern**

## FEBRUARY COMPETITION RESULT

We can now announce the names of the readers who reasoned out Bob Daw's rhymes in the hope of winning yarn from Yarn-a-Rama.

They are J. Colvin of Liss, Hampshire; Mrs B. C. Laing of Milngavie, Glasgow and Mrs B. Pennell of Stourbridge, West Midlands.

Each wins £50 to spend on yarns or other goods of their choice, from the hundreds of possibilities in the Yarn-a-Rama catalogue range. Lucky them!

6▶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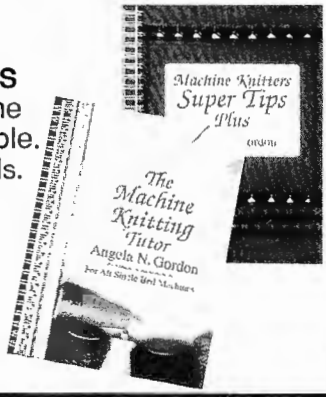


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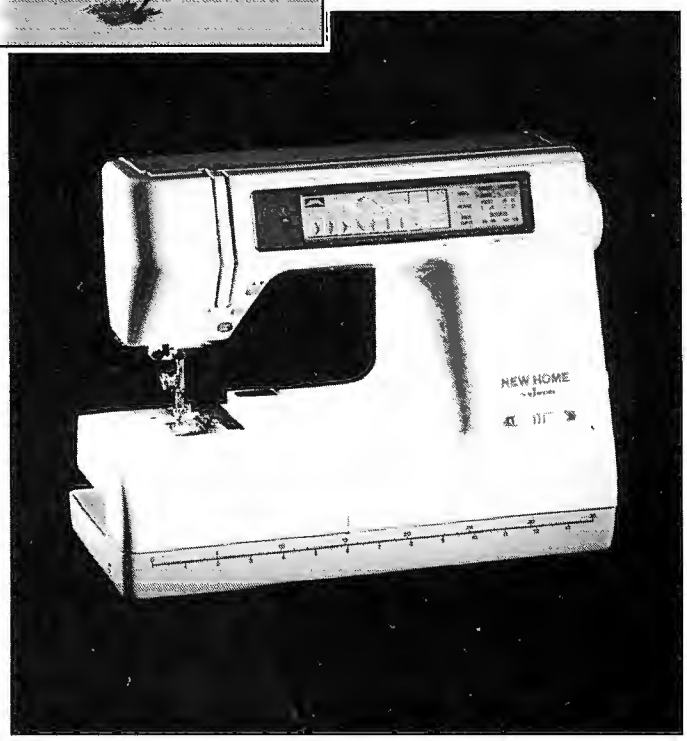
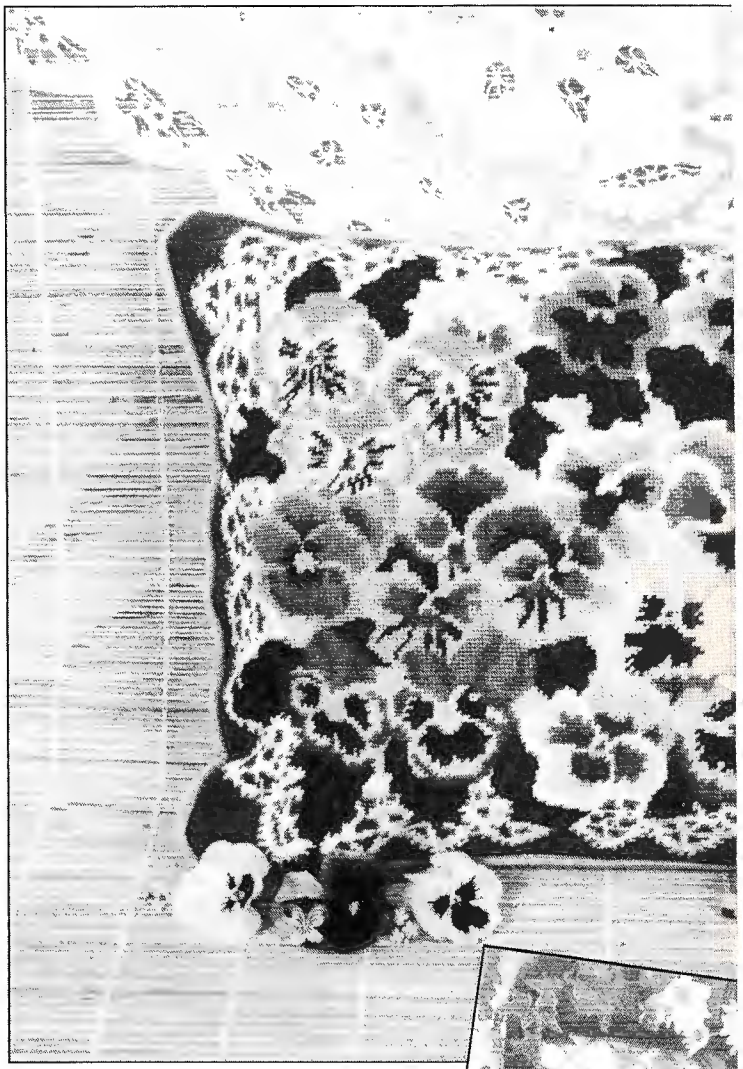
Yarns Ltd. The new designs follow the theme already established by this knitting kit collection, of mixing contrasting textures and attractive design shapes. Garment sizing is 34–40 in these multi-size kits. Although knitted in basic stocking stitch, every kit comes with a full size chart and simple construction information. With prices ranging from £9.95 through to £59.95, there is a kit for everyone. To help the "green" industry, all the kits are packed in bio-degradable carry packs. For further information please enclose an SAE when writing to Wyvern Yarns Ltd., Carmichael House, The Green, Inkberrow, Worcs WR7 4DZ.

Now I think I have seen it all – there is soon to be released onto the market what I term the all singing, all dancing sewing machine, the **New Home Memory Craft 8000 CE.** Having digested its name, I learn this sewing machine reckons to be the ultimate in sewing machines.




As a cross between your general run-of-the-mill working sewing machine and an embroidery machine, the New Home 8000 CE allows you to choose a variety of designs simply by inserting a memory card into the machine. Now you can work five colour embroidery over a five inch pattern. It has a touch sensitive screen which in effect becomes your built in instruction book, to help you program it! Having done that it obviously features the usual array of straight and stretch stitches. This is the ultimate in computerised sewing machines – you can even use it without a foot control. Look out for this amazing machine at your local New Home dealer.

This is a request for anyone who can help **Donna Clark** get her button business under way. Donna manufactures her own buttons, designs of which include hamburgers (very lifelike), hotdogs, gingerbread men, fruit, mushrooms and so on. At present Donna, like many of us, is working from home and trying to increase her business. What she would like to do is take a stand at the NEC Knitting & Needlecraft Show this autumn. However, the smallest stand is £360, which she cannot afford, so she has written to ask whether someone will sponsor her for this event! She is looking for a sponsorship of about £500 to enable her to get more buttons produced, order forms printed and so on. If anyone is interested please contact her at the address below. If anyone would like more information about Donna's buttons, please send 20p postal order and SAE to Donna Clark, 44 Dunedin, Glascote, Tamworth, Staffs B77 2HL.



Do you like embroidery or tapestry? I do, it does help me relax, if that is possible! I have just received information about **Primavera** a new company on the scene which specialises in a variety of needlepoint designs and is the brainchild of Jill Gorin. Joanna Allen and Julia A'Court are the designers who have produced a collection of modern and attractive needlepoint designs for cushions, footstools and more. All the Primavera kits use simple stitches on the canvas, which are clearly pre-printed. Anchor Tapisserie wools are provided and they all come complete with instructions in a super carrier bag. I'm actually going to have a go at the Spring Vase design which can be done in either half cross or long stitch and French knots! There are 14 different needlepoint kits and prices start at as little as £9.95, for the "Patchwork" loose canvas, or

# BOOKS/ PATTERNS

£19.95 for the "Patchwork" tapestry kit. Further details can be obtained from Primavera, P.O. Box 141, Cardiff CF4 1ZZ, or telephone 0222 610584.

If you were at the Esher Knitting Show in January, you might have seen a new name or two. Working under the name **Close Knit** is Terry Armitstead who was trained as a fashion-knitwear designer and specialises in graphic knitting. Terry designs intarsia motifs depicting various sports and activities. The designs have been created so that they can be knitted on both adult and children's garments. Present motifs available include a golfer, footballer, skier and so on. Each intarsia graph costs just 50p, plus post and packing – for one to five graphs add 30p, six to ten graphs, add 50p and ten to 20 graphs, add 70p. All graphs are available through mail order. Please make cheques payable to Terry Armitstead and write to Dept KB1, 16 Renior Court, Fairlands Estate, Bognor Regis, West Sussex PO22 9AY. You can also telephone 0243 826125 for further information.

Jane Huntingford is the second member of the company **Close Knit** and was trained as a textile designer. Jane likes geometric designs and has so far produced four design books. Each of Jane's books are available at a cost of £2.50 plus post and packing, 50p for one book and 20p for each additional book. The books are entitled Introductory Set, Set B, Set C and Set D. They consist of some super and unusual geometric designs, suitable for all the family. For Jane's books, please make cheques payable to Jane Huntingford and write to her at Dept KB1, 36 Brooklands Avenue, Crowborough, East Sussex TN6 3BP.

**Amberyarn** have two new books out. **Designs for Duomatic and 6000 Knitting Machines** is the first, featuring designs by Sue Clifford. You will find inside a selection of designs for the whole family in a variety of Raglan, Set In and Drop Shoulder patterns. All the adult garments are sized up to a 50 inch chest. 6000 users may like to know that all the patterns have been converted to be knitted on these machines as well. Costing £4.95, this book is available from your local Amberyarn stockist. The second book is **Step by Step to Machine Knitting, Book 1**, and features Drop Shoulder patterns for all the family from 20 to 50 inch chest.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Not only does it provide the knitter with patterns, but a selection of hints and tips will get a new knitter creating sweaters very quickly. Also available from Amberyarn stockists. You can write to Amberyarn, Dockmills, Dockfield Terrace, Shipley, W. Yorks BD17 7AW for full details of your local stockist, please enclose a SAE.

For those of you getting married, you might like to know that the third annual edition of the **Butterick Weddings & Special Occasions** is now available. There are over 100 pages containing the latest in bridal designs and accessories from both Butterick and Vogue patterns. The colourful pages provide the bride-to-be with many new ideas. Available from your newsagent and some department stores it is priced at £2.25p.

**Nina Miklin** recently launched her first machine knitting book, featuring ten patterns for jackets, cardigans and coats and showing another 40 or so designs that you can send away for. You might be very interested in the horizontal buttonhole technique shown in the book, for full needle rib. Other hints and tips are also scattered within its pages. Nina is known for her exclusive Italian Designer Yarns and her knitting book again shows the design attention given to her garments. For further information write to Nina Miklin Publications, P.O. Box 1720, London W9 1TT.

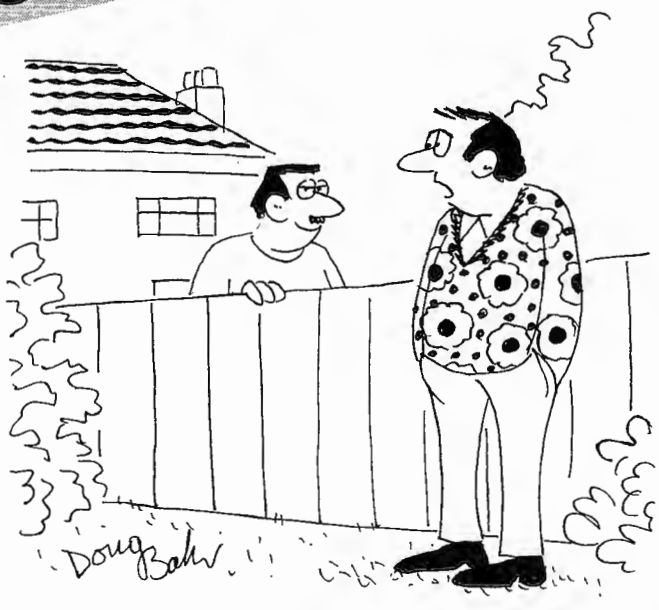
## FREELINE

So how many of you have cleaned your iron recently? I know the base of mine sometimes clogs up. Our Freeline offer this month is especially for those of you with 'sticky bottoms' – on your iron that is. **Vilene** have kindly offered us 50 of their Iron Cleaner cleaning sticks. These very useful little gadgets melt away scorch and burn marks fr the soleplate of the iron. Norma. ailing for around £1.25 each, t fifty postcards drawn fro ne post bag at the end of the month will be a winner! All you have to do is write to Freeline Vilene, Machine Knitting Monthly, 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR and we will do the rest.

A MACHINE KNITTING MONTHLY SPECIAL

# HOT GOSSIP

Further to my piece a couple of months ago regarding offering a free premature baby knitting pattern as created by Doris Elliott, may I say a big thank you to you all for your response. We have had so many requests from you for this pattern – all I can say is there are going to be quite a few grateful premature baby units around. The 'Chat & Knit' Club in Bolton are now busy knitting for their local unit, Mrs J. Manville told us that the club has been looking for some time for these patterns as they never have enough clothes in the unit. Mrs P. Gibbons of Herne Bay says that it will be a lovely way of using up ends of cones, although she has never knitted anything like this before. She suggests a monthly pattern feature on this topic, so ladies, let's have suggestions for Club Line, perhaps?




*"WHEN YOUR LITTLE GIRL GIVES IT TO YOU AS A BIRTHDAY PRESENT, HOW CAN YOU NOT WEAR IT?"*

Fay Will recently became the proud Grandma of premature twin boys born at twenty-eight weeks, weighing in at 2lb 11oz and 2lb 11½oz each. Fay says the offer came in the nick of time! Mrs Julie Johnson works on the Premature Baby Unit in Staffs., and will find the pattern most useful. Finally, Mrs Beach reckons in these days of hardship, the Premature Baby Units will need all the help they can get. Again, to all of you now knitting, many thanks for the response, and again, thank you to Doris Elliott for letting us have the patterns.

The Co-Op Holidaycare have announced the dates for the 1991 Knitting Week. This year the week will be 28th October to the 1st November. Last year the week at the Sussex Beach Holiday Village at Bracklesham Bay was very successful, so this event will be held at the same venue this year. Brother will be attending, with electronic machines, allowing guests 90 minute hands-on sessions on their super machines. Speakers this year will include the very popular Diane Bennett, with yet more subjects, plus Anne Kent, Trisha Whitfield, Ann Durkan, George Le Warré and myself, to mention a few. Gwen Merricks will be bringing Singer

Freestyles and a 9000 for you to have a go on and this year there will be optional trips out, "and there's more"! Everybody I have spoken to said that they really enjoyed the event last year, so this year I know will offer a good time for all who attend. There will hopefully be a fashion show and again knitters are being asked to bring something new and original that they have knitted to be entered in the competition. Prices vary from around £45 per week, depending on whether you share chalets with friends, are self-catering or half-board (the food is very good) and all the chalets are equipped with satellite television. The Yellow Coats looked after the children really well last year and as for the evening entertainment, well, with our Chief Yellow Coat and his troupe, they certainly gave great evenings with a variety of bits and pieces from Andrew Lloyd Webber Shows! Further details can be obtained from Mr P. Thompson, Co-Op Holidaycare, P.O. Box 53, New Century House, Manchester M60 4ES.

Recently attending the Knitting Exhibition in Bristol, I was amazed at just how packed the exhibition was. As usual the Friday was a little slower, but came the weekend, the aisles were literally jammed with visitors, many travelling from Wales, Cornwall and even further afield. It was great to see you all and thank you for the kind words imparted. Most of the exhibitors seemed very happy with the event but by the time you read this we will have just been to the Leeds Show, so let's see what happens there.

A little while ago, I visited Stitches, the Trade Show for our industry. Whilst business in all areas of industry is slow, it was good to see so many companies attending the trade show with their latest products, most of which will either be available now or later this year to the public. It was also noticeable that there were very many craft orientated exhibitors, alongside those from the knitting industry although most of the larger spinners tend to exhibit at the British Needlecraft Trade Show. There definitely seemed to be a leaning towards our industry and perhaps the present circumstances have a lot to do with it. Brother, Silver Reed, Toyota, Bramwell, Amberyarn, Denys Brunton (yes, Denys was actually there in person), were all there as were Hague Linkers, Bond, Tootal, Singer, BSK and many more. Here's hoping the next year will be a good year for you all.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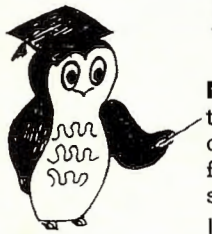

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   For all Toyota knitting machines.
   Running time: 130 min. **£41.25**
4. **HOLDING POSITION & PARTIAL KNITTING**
   For all Japanese knitting machines.
   Running time: 120 min. **£41.25**
5. **GARTER BAR AND WASTE KNITTING**
   For all Japanese knitting machines.
   Running time: 90 min. **£36.05**
6. **KNIT STEAM AND CUT**
   For all knitting machines.
   Running time: 90 min. **£36.05**
7. **UNDERSTANDING THE RIBBER**
   For all Brother ribbers.
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8. **A CREATIVE APPROACH**
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# 1 SUNNY CROPPED SWEATER

## PATTERN RATING

** Fairly easy for knitters with some experience.

## MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines.

## MATERIALS

King Cole Cool Cotton
1 [1] × 500g cone in Aran (MC).
1 [1] × 500g cone in Spice (C).
GARMENT WEIGHT
Finished garment in first size weighs 475g.

*The fibre content of this yarn is 100% cotton. For further information about this yarn, please write to King Cole Ltd., Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX.*

## YARN THICKNESS

This yarn is medium weight and knits as four ply.

## MEASUREMENTS

To fit bust 87-97 [102-112] cm, 34-38 [40-44] in.
Actual size 109 [124] cm, 43 [48¾] in.
Length to shoulder 47.5 [51] cm, 18¾ [20] in.
Sleeve seam 40.5 [43.5] cm, 16 [17¼] in.

*Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.*

## TENSION

31 stitches and 36 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 9).

*For perfect results, please check your tension carefully.*

## ABBREVIATIONS

See page 4.

## KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit. Fill in pattern card, as shown before starting to knit.
KNITMASTER ELECTRONIC MACHINES
Place needle 1 cam at centre 0. Press button 1 (left light on) and button 2 (right light on for 580 machines, left light on for other models).
BROTHER ELECTRONIC MACHINES
Place pattern at each side of centre 0.

## BACK

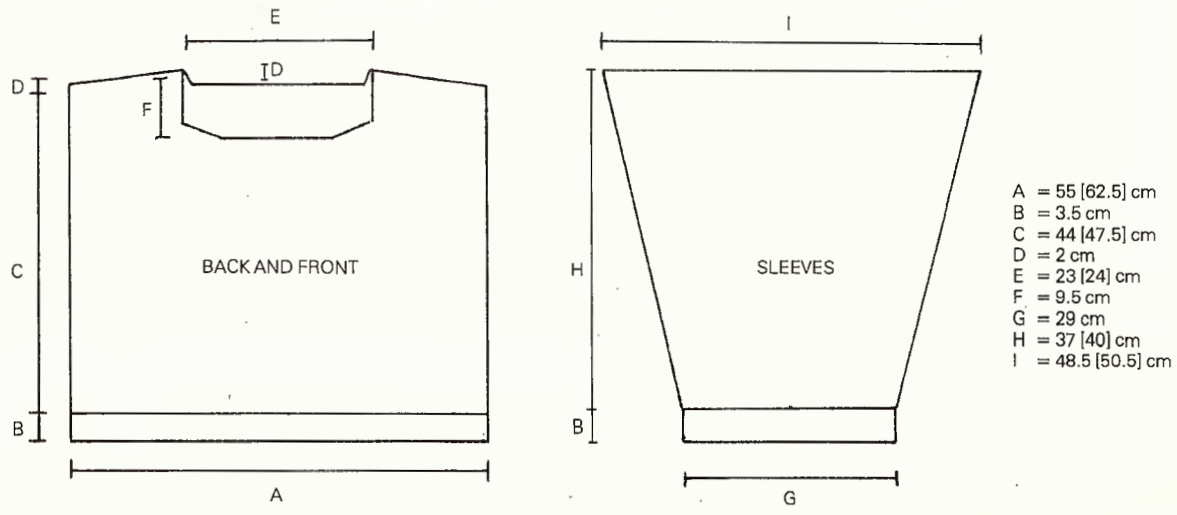
Push 85 [97] Ns at left and 86 [98] Ns at right of centre 0 to WP. 171 [195] Ns. * Insert card and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT–3 and MC, K 16 rows. Using MT–1, K 1 row. Drop each st 1 row down and pick up as for ribbing to form fold line. Using MT–3, K 16 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed *. Set RC at 000. Using MT–1, K 1 row. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B **. Using MT, K 158 [170] rows. RC shows 159 [171] and work measures 47.5 [51] cm, 18¾ [20] in.

### SHAPE NECK AND SHOULDERS

Note patt row on card. Using nylon cord, K 113 [127] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. Cast off 10 [12] sts at beg of next row and 2 sts at beg of next row. Dec 1 st at neck edge of next 6 rows and, *at the same time,* cast off 10 [12] sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 10 [12] sts. With carriage at right, unravel nylon cord over 55 [59] Ns at right bringing Ns back to WP. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side reversing shapings.

## FRONT

Work as for back to **. Using MT, K 132 [144] rows.
SHAPE NECK
Note patt row on card. Using nylon cord, K 105 [119] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side, K 1 row. Cast off 4 sts at beg of next row, K 1 row. Dec 1 st at neck edge of next 4 rows. Dec 1 st at neck edge of next and every foll alt row until 50 [60] sts rem. K 4 rows.
SHAPE SHOULDER
Cast off 10 [12] sts at beg of next




A = 55 [62.5] cm
B = 3.5 cm
C = 44 [47.5] cm
D = 2 cm
E = 23 [24] cm
F = 9.5 cm
G = 29 cm
H = 37 [40] cm
I = 48.5 [50.5] cm

Skirt and scarf, PHOOL.



12▶

1

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and foll 3 alt rows, K 1 row. Cast off rem 10 [12] sts. With carriage at right, unravel nylon cord over 39 [43] Ns at right bringing Ns back to WP. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side reversing shapings.

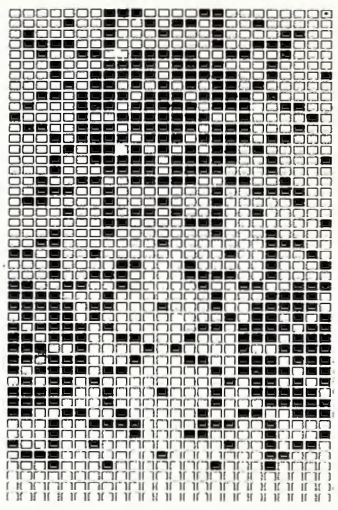
## SLEEVES

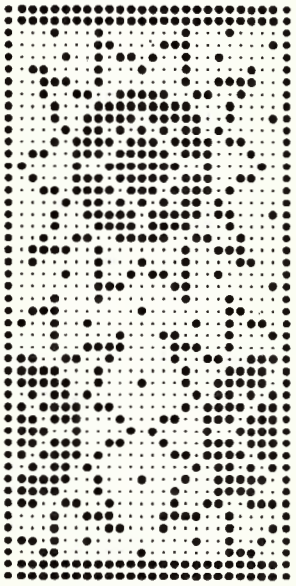
Push 45 Ns at left and 46 Ns at right of centre 0 to WP. 91 Ns. Work as for back from * to *. Set RC at 000. Using MT–1, K 1 row. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B. Using MT, shape sides by inc 1 st at each end of next and every foll 4th row until there are 151 [157] sts. K 15 rows. RC shows 133 [145] and work measures 40.5 [43.5] cm, 16 [17¼] in. Cast off.

## NECKBAND

Join right shoulder seam. Push 156 [164] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set

ELECTRONIC CHART





PUNCHCARD CHART

RC at 000. Using MT–2 and MC, K 12 rows. Using MT–3, K 4 rows. Using MT–1, K 1 row. Drop each st 1 row down and pick up as for ribbing to form fold line. Using MT–3, K 4 rows. Using MT–2, K 12 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. Using MT–1, K 1 row. With P side facing, pick up 6 sts down left side of back neck, 55 [59] sts across back neck, 6 sts up right side of back neck, 25 sts down right side of front neck, 39 [43] sts across front neck and 25 sts up left side of front neck and place on to Ns. Using MT+1, K 2 rows. Cast off.

## PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

## MAKING UP

Join left shoulder and neckband seam. Set in sleeves matching centre to shoulder seam. Join side and sleeve seams.

# COLOUR CHANGERS — Part 4

**Slip stitch, which is neglected by a large number of knitters, can be used to knit a wide range of interesting fabrics when using either single or double bed colour changers.**

## Diane Bennett

Slip, or skip stitch is formed by knitting only on selected needles in a row, using the part setting. Although only one colour is knitted into each row, the slipped stitches distort the colour sequence to give the appearance of two or more colours in the same row of knitting.

Many designs, like those which I included in the last article, can be used to knit both multi-colour tuck and slip fabrics. Simpler designs, like Card 1, are usually more effective for tuck while larger and more complex designs are better for slip stitch. Experiment with some of the basic punchcards or Stitchworld patterns using both the tuck and slip setting for the same design. Using the tuck setting gives a fabric with a more raised effect, while the slip fabric is flatter and firmer.

One example of a large, 'crazy' slip fabric is shown in Fig. 1. This is pattern number 384 from the Stitchworld book, which is also number 357, page 115 of Brother Punchcard Vol. 3 or 4. This sample was knitted using the single bed colour changer, but it could also be knitted with a fine yarn in full needle rib using the double bed colour changer.

Thread up the single or double bed colour changer and check that the yarns change without problems. Cast on and knit the welt (or a few rows in stocking stitch or full needle rib for a sample), finishing on the right. Pre-select from right to left. Change colour, and knit the design using two rows in colour 1, two in colour 2 throughout.

When knitting any multi-colour design, the choice of colours will have a very significant effect on the finished fabric. Two shades of the same colour, such as dark and light grey, will be much more subtle than two strongly contrasting colours, for example black and white. Always experiment with several different colour combinations before deciding which is to be used to knit a garment. Remember also that the colour chosen for the welts and bands will be dominant in the completed garment, and should be selected with care.

Many slip stitch designs can be knitted in two slightly different colourways. Fig. 2 is an example knitted from this design:

Owners of punchcard machines should repeat the pattern three times across the width of the card and twice for the required length to rotate.

Look carefully at the design. Rows 11 and 12 and 23 and 24 are plain rows – all needles will select and knit. When changing colour every two rows, if the first pair of rows is knitted with colour 1, rows 11, 12, 23 and 24 will be knitted with colour 2. However, if the first two rows are knitted with colour 2, the four plain rows will be knitted with colour 1.

Both effects are shown in Fig. 2. For the first half of the fabric, colour 1 (the darker colour) knitted the plain rows, but for the second half, colour 2 (the lighter colour) knitted the plain rows. When experimenting with colours for a design, try the effect of reversing the colours – the simplest way to do this is to knit four rows with one of the colours half way through the sample. It may not make a difference if using a simple design, but often there is a subtle but interesting difference.

Some designs can be knitted with three or four colours. Colour 1 is usually used as the main colour with two or three contrast colours. Experiment with the design used for Fig. 2. Cast on and knit with colour 1. After the pre-select row, change to colour 2. For the first 12 rows, knit two rows in colour 2, two rows in colour 1, finishing with the two plain rows knitted with colour 1. Change to colour 3, alternating with colour 1 for the next 12 rows, then repeat the sequence from the beginning. If a fourth colour is used, knit it with colour is used, knit it with colour 1 for the next 12 rows, then repeat the sequence.

Fig. 3 shows a design which is very attractive when knitted with three or four colours. Brother electronic owners should use Stitchworld pattern number 308 and for punchcard machines it is number 315 on page 103 of Brother Punchcard Vol. 3 or 4. Both designs are marked for four colours, as used for the sample.

To use only three colours, simply use colour 2 as the contrast for the first 16 rows and colour 3 as the contrast for the second 16 rows. Using the 950/950i in 999 mode or the PPD, the first 32 rows only of the

Fig.1

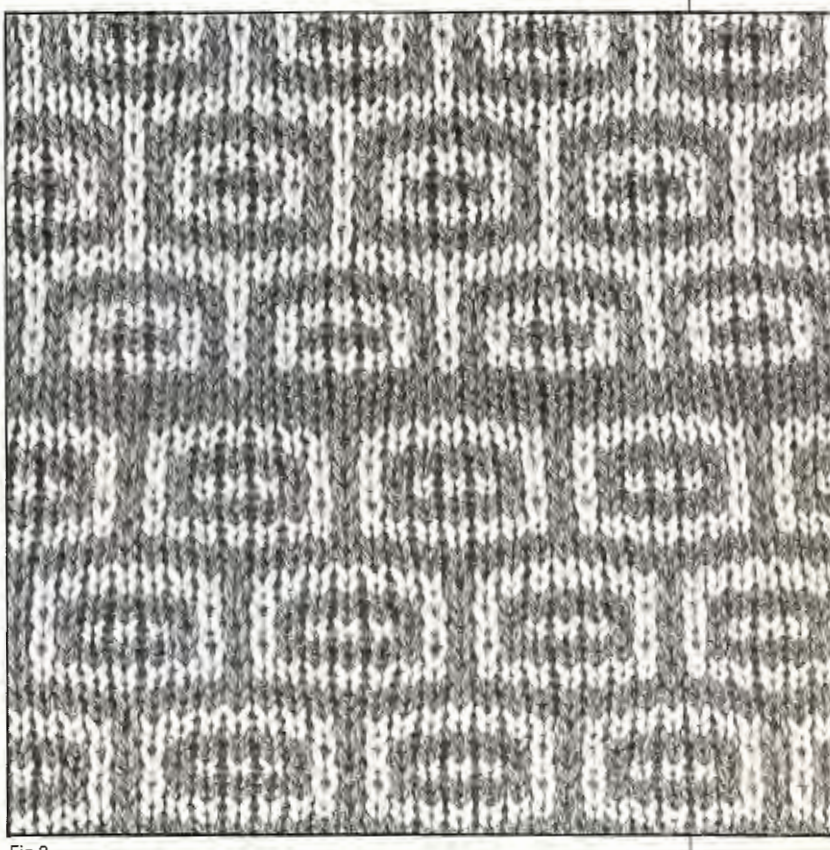


Fig.2

14►

design can be selected, so that the correct colour sequence is shown in the memo window. Punchcard owners may prefer to repunch the card and mark this with the new colour sequence. Although it is usually easy to remember the correct sequence when knitting straight sections of a garment, having the wrong colour changes marked can cause problems when shaping.

Apart from the difference in texture and tension between tuck and slip stitch, the other major difference is the number of rows which can be knitted before the pattern is changed. When tucking with a 4-ply yarn, tucking for four rows results in four tucking loops and the original stitch on the needle and this often gives too much bulk causing dropped loops. When using finer yarns, more loops can be held, but rarely is it possible to tuck for more than eight rows on the same needle. When knitting slip stitch, the loops are formed in front of the needle, making it possible to produce deeper, more sculptured fabrics by slipping for 16 rows or more.

The number of rows which can be slipped is limited by the ability of the needles on either side to hold and knit the sttiches. When using the double bed, weighting is a problem, so these deep, sculptured fabrics should be knitted with the single bed colour changer.

This design produces the deep, sculptured diamond fabric shown in Fig. 4.

For punchcard machines, repeat the pattern twice across the width of the punchcard.

The colour sequence is very simple – knit 16 rows in colour 2, 16 rows in colour 1 for the required length of the knitting. Weight the left edge of the knitting very carefully, to ensure that it is not pulled up by the long threads which result from the large blocks knitted with each colour.

This fabric should be used for garments with some care. The deep, sculptured effect makes it very difficult to shape neatly. Whenever possible, use straight pieces of knitting and, if it is necessary to shape, keep this as simple as possible.

There are many variations of this simple design. A different diamond can be knitted by inserting four plain rows between the blocks of 16 slipping rows. To experiment with this, lock the card and knit four plain rows at the end of each sequence, but for a garment the punchcard or design should be modified to include the plain rows. The colour sequence is 16 rows in colour 2, four rows in colour 1, producing diamonds of one colour outlined by the other colour. Try also using two or three colours for the diamonds, outlined always with the main colour.

Experiment with changing the positions of the columns of slipping stitches in the original design. Try for example moving the second column (rows 17 to 32) and placing it next to the first column for another lovely effect which is often used on Passap machines and can be knitted with three or four colours.

*Slip stitch is also used for knitting double jacquard, a variation of Fair Isle which has no floats. Many knitters buy colour changers to knit single bed Fair Isle using more than two colours or 'floatless Fair Isle' on the double bed. My next article, which is the last in this series, will describe these colour fabrics for both single and double bed knitting.*

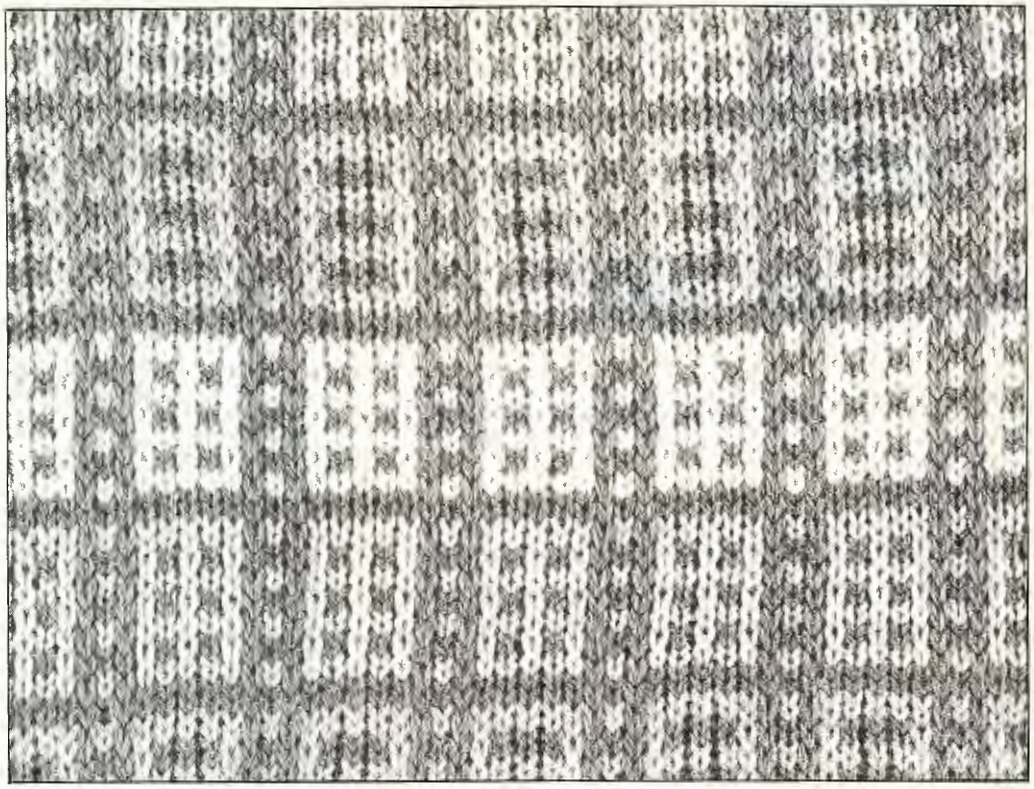


Fig.3

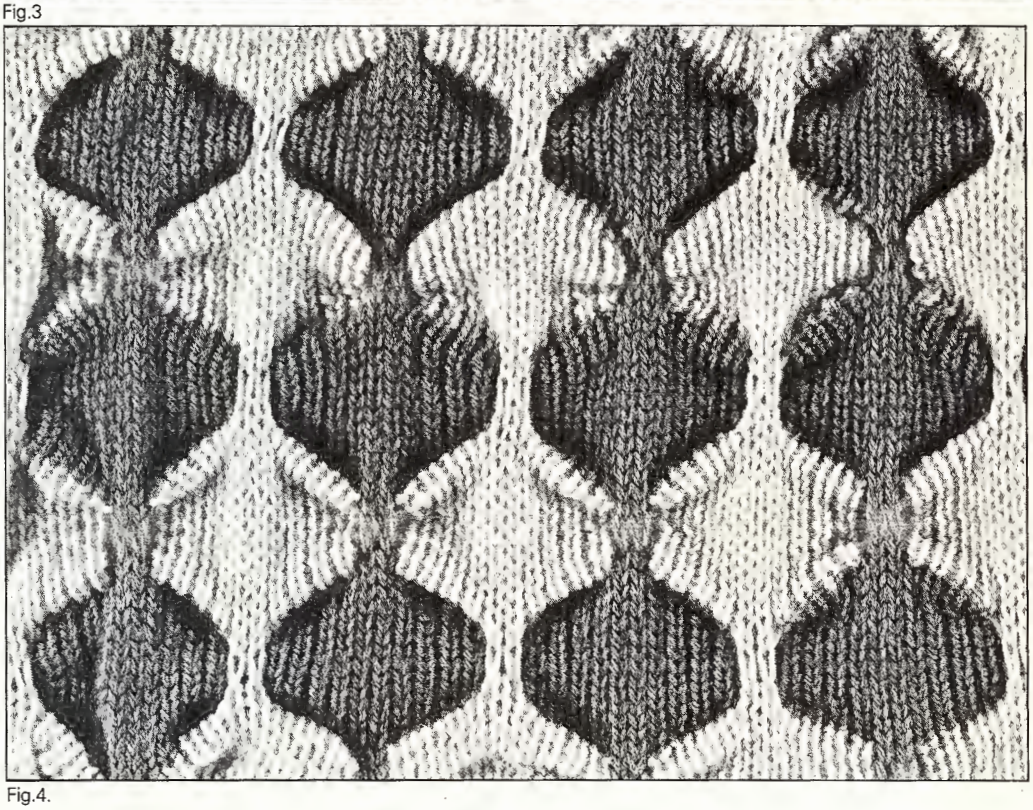
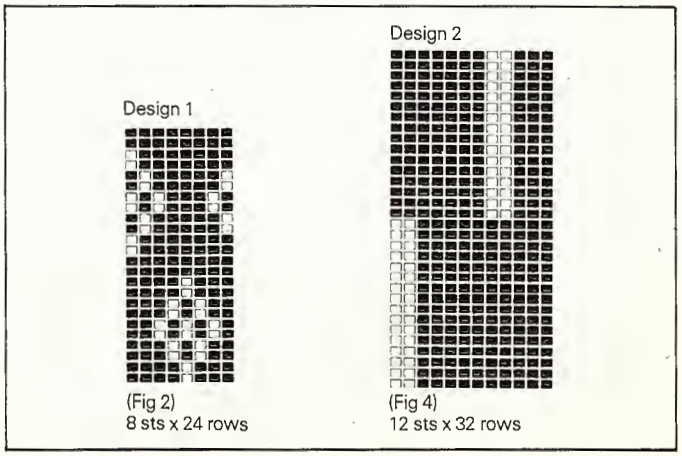


Fig.4.



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# 2 LACE PATTERNED CHUNKY TOP

## PATTERN RATING

* Easy to knit.

## MACHINES

This pattern is suitable for the Singer Big Nine and most chunky machines.

## MATERIALS

Spectrum Siesta
3 [3, 4, 4] × 100g balls in Yellow (MY).
Pair of 3¾ mm knitting needles.
GARMENT WEIGHT
Finished garment in first size weighs 250g.

*The fibre content of this yarn is 70% Acrylic, 25% Cotton, 5% Nylon. For further information about this yarn, please write to Spectrum Yarns, Spa Mills, New Street, Slaithwaite, Huddersfield HD7 5BB.*

## YARN THICKNESS

This yarn is heavy weight and knits as double knitting.

## MEASUREMENTS

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.
Actual size 106 [111, 116, 121] cm, 41¾, [43¾, 45¾, 47¾] in.
Length to shoulder 62 [63, 64.5, 65] cm, 24½ [24¾, 25½, 25¾] in.
Sleeve seam 16.5 cm, 6½ in.

*Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.*

## TENSION

16 stitches and 26 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 4).

*For perfect results, please check your tension carefully.*

## ABBREVIATIONS

See page 4.

## KNITTING NOTES

We used knit side of knitting as right side of garment.

## BACK

Push 87 [91, 95, 99] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 4 rows. Cont in lace patt from chart I, K 14 rows *. Cont in st st, K 78 rows. RC shows 96 and work measures 37 cm, 14½ in.
SHAPE ARMHOLES
Cast off 4 sts at beg of next 2 rows and 2 sts at beg of foll 2 rows. Dec 1 st at each end of every row until 63 [67, 71, 75] sts rem. K 40 [42, 46, 48] rows. RC shows 146 [148, 152, 154] and work measures 56 [57, 58.5, 59] cm, 22 [22½, 23, 23¼] in.
SHAPE SHOULDER
Cast off 17 [18, 19, 20] sts at beg of next 2 rows. Cast off rem 29 [31, 33, 35] sts.

## FRONT

Work as for back to *. Cont in st st with lace patt from chart 2 over centre 13 Ns. K 78 rows. RC shows 96 and work measures 37 cm, 14½ in.
SHAPE ARMHOLES
Cast off 4 sts at beg of next 2 rows and 2 sts at beg of foll 2 rows. Dec 1 st at each end of every row until 63 [67, 71, 75] sts rem. K 14 [16, 20, 22] rows.
SHAPE NECK
Using a length of MY, cast off centre 11 [13, 15, 17] sts. Push Ns at left to HP and cont on rem sts for first side. K 1 row. Dec 1 st at beg of next and every foll alt row until 17 [18, 19, 20] sts rem. K 8 rows. Cast off. With carriage at left, push rem Ns from HP to WP and finish to correspond with first side, reversing shapings.

## SLEEVES

Push 57 [61, 65, 69] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 4 rows. Cont in lace patt from chart I, K 14 rows. Cont in st st and shape sides by inc 1 st at each end of next and every foll alt row until there are 67 [71, 75, 79] sts. K 9 rows. RC shows 36 and work measures 13.5 cm, 5¼ in.
SHAPE TOP
Cast off 4 sts at beg of next 2 rows and 2 sts at beg of foll 2 rows. Dec 1 st at each end of every row until 15 sts rem. Cast off.

## WELTS

With P side facing and using 3¾ mm needles, pick up 87 [91, 95, 99] sts along lower edge. With K side facing and using MY, K 1 row inc 3 sts evenly. 90 [94, 98, 102] sts. Work 19 rows in K 1, P 1 rib. Cast off in rib.

## CUFFS

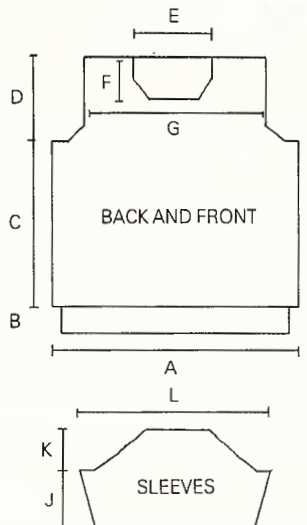
With P side facing and using 3¾ mm needles, pick up 57 [61, 65, 69] sts along lower edge of sleeve. With K side facing and using MY, K 1 row. Dec 1 st at end. 56 [60, 64, 68] sts. Work 9 rows in K 1, P 1 rib. Cast off in rib.

## NECKBAND

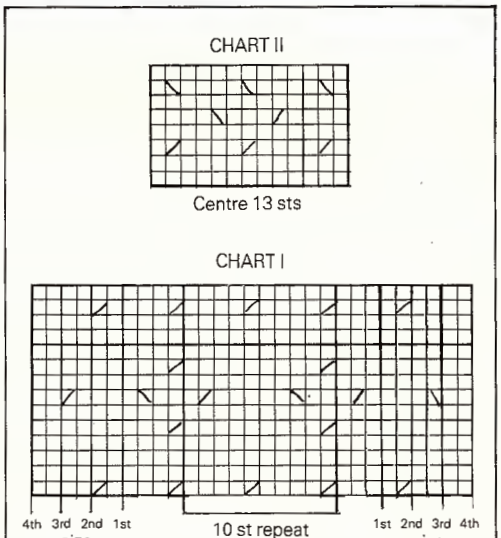
Join right shoulder seam. With K side facing and using 3¾ mm needles, join in MY and pick up and K 30 [31, 32, 33] sts down left side of front neck, 15 [17, 19, 21] sts across front neck, 30 [31, 32, 33] sts up right side of front neck and 35 [37, 39, 41] sts across back neck. 110 [116, 122, 128] sts. Work 9 rows in K 1, P 1 rib. Cast off in rib.

## MAKING UP

Join left shoulder and neckband seam. Join side and sleeve seams. Set in sleeves.



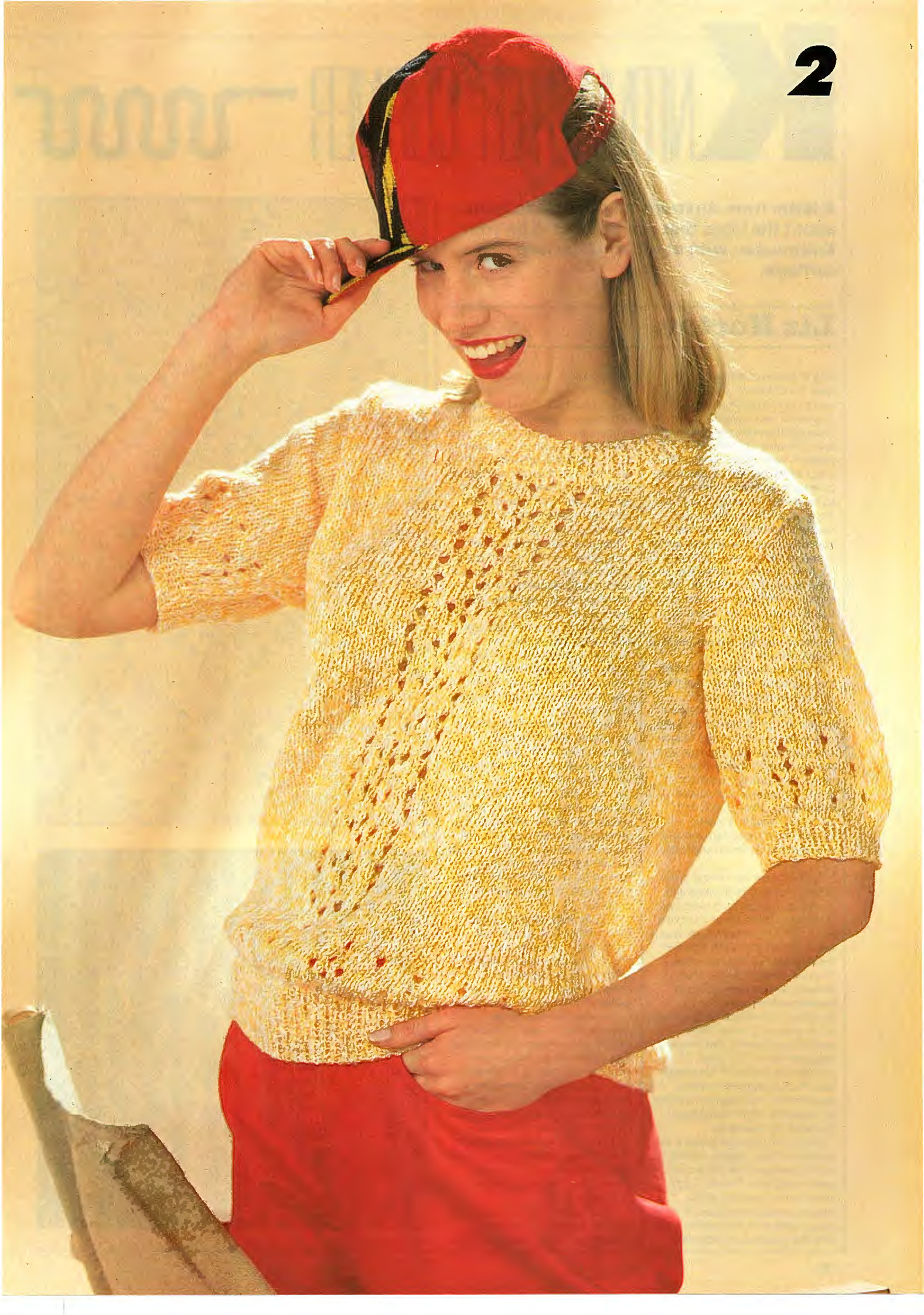

| | | | |
|---|---|---|---|
| A | = 54 [56.5, 59, 61.5] cm | G | = 39 [41.5, 44, 46.5] cm |
| B | = 6 cm | H | = 35.5 [38, 40.5, 43] cm |
| C | = 37 cm | I | = 3 cm |
| D | = 19 [20, 21.5, 22] cm | J | = 13.5 cm |
| E | = 18 [19, 20.5, 21.5] cm | K | = 9 [10, 10.5, 11.5] cm |
| F | = 10 cm | L | = 41.5 [44, 46.5, 49] cm |




⊠ = Transfer st to adjacent N at right, leaving empty N in WP.

⊠ = Transfer st to adjacent N at left, leaving empty N in WP.

Trousers KUMAR Hat THE HAT SHOP


2

# KNITMASTER CORNER

**A letter from Australia inspires Liz to write about the laces that can be knitted on your Knitmaster, with or without the lace carriage.**

## Liz Norton

Mrs R. Green of Wangi Wangi, New South Wales, Australia, wrote recently asking if I could "translate" some patterns for collars that were written for the old Knitmaster 302 machine. The patterns were obviously tuck lace, a fact which both of us were able to deduce. However, I have to admit defeat in trying to work out the exact pattern. I didn't start machine knitting until the first punchcard machine arrived on the scene and to translate the pattern I needed to know exactly how the Knitmaster 302 functioned. I did spend an afternoon at a machine trying various combinations of tuck and knit, but none of the results looked like the photos Mrs Green sent me.

However, her letter did get me thinking about tuck lace and the other laces that Knitmaster machines can knit. I sometimes think that Knitmaster owners are very lucky when it comes to lace. The Knitmaster lace carriage was developed later than those of other machines and before it arrived Knitmaster developed other laces – tuck, punch and drive lace. Now Knitmaster knitters have a lace carriage and still have the facility to knit these other laces.

Tuck lace can be knitted on all Knitmaster standard gauge and chunky punchcard and electronic machines. There are instructions for it in most manuals. Tuck lace is tuck stitch knitted with some of the needles out of work in the A position. Patterns for tuck lace always have a diagram for the needle positions and it is important that the correct needles are in and out of work. With punchcard patterns, the needle diagram has an "O" or an "X" to indicate the centre of the needle bed. You arrange the needles according to the diagram, starting at the centre of the needlebed and working outwards.

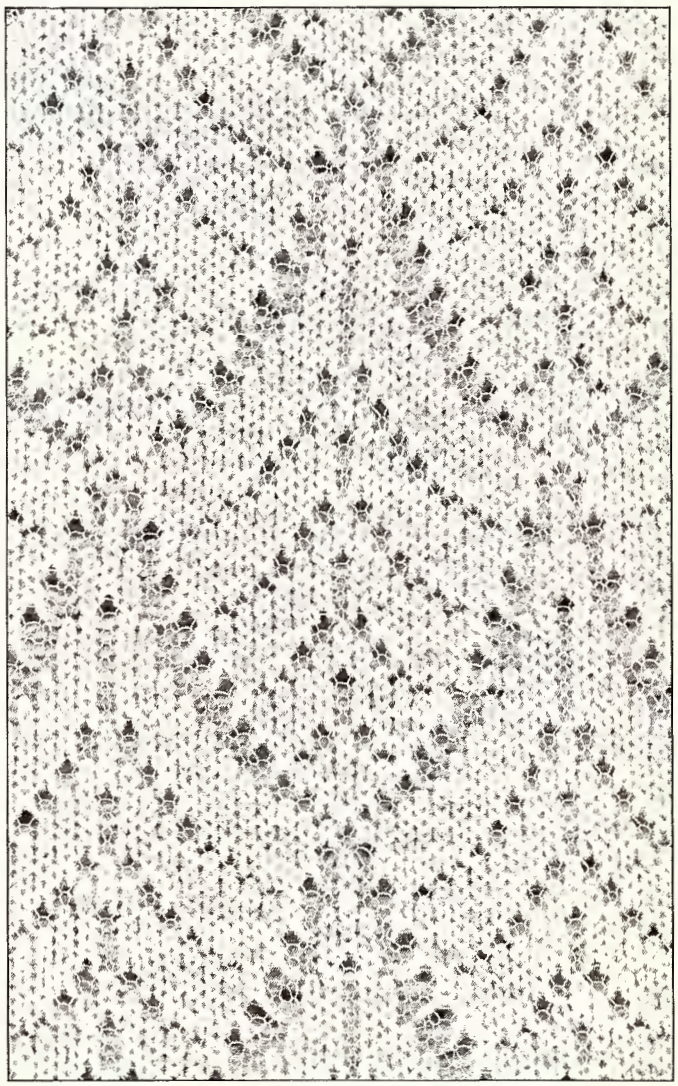
Electronic patterns indicate the position of the needles relative to the N1 cam and the correct no.2 light must be on. The no.2 light controls the direction of the pattern on the needlebed. For the basic patterns in the pattern book with the machine, it's the no.2 left-hand light that should be on, on the 580 and the no.2 right-hand light on the 560. Unfortunately my 560 manual shows the left-hand light on, but this is a mistake. The example with pattern 1-3 will not work unless the right-hand light is on. Just to confuse us, the pattern 1-4 works with either light, as it is symmetrical! Don't forget that with tuck stitch patterns the no.1 right hand light is always on.

Electronic or punchcard, the correct needles must be chosen. Each column on the punchcard or mylar sheet relates to particular needles on the needlebed. Tuck stitch patterns worked over every needle often have needles that never tuck; that is they knit throughout the pattern. If when setting up the needles for tuck lace you chose only the "knit" needles, then you'd get very open stocking stitch.

If a knitter wants to translate a punchcard pattern for her electronic machine, she must first copy the blanks on the punchcard (*not* the punchcard holes) on to the mylar sheet. Put the N1 cam between needles 12 and 13 and select the needles relative to the centre of the machine. Knit with the no.1 right-hand light on, on all models and the no.2 left-hand light on for the 580 and 890 (and the right-hand light on earlier models).

Tuck lace can look like open tuck stitch (Fig.3), or can look totally unlike a knitted fabric (Fig.4). The swatches in Figs.4 and 5 are both knitted using punchcard no.4 or mylar sheet pattern 1-4. The difference is due to the arrangement of the needles. Figs.1a and 1b show the needle arrangement for Fig.4 and Figs.2a and 2b give the needle arrangement for Fig.5. These fabrics can also be knitted on a Knitmaster 155 Chunky machine. Card no.4 is a four-stitch pattern repeat (Fig.6). So on the 155's 12-stitch card, repeat the pattern three times across the card and of course as many times as you need to lengthwise, in order to join the card.

I also knitted the fabric in Fig.4 on the Option 4. To do this arrange the needles according to



Punch lace

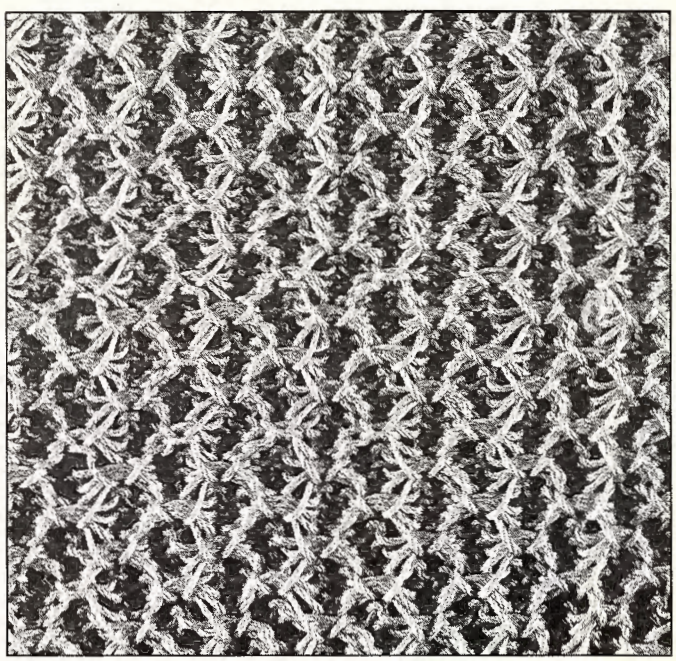


Fig.3. Tuck lace

Fig.4. Tuck lace knitted with card 4 and needle set up as in Fig.1.

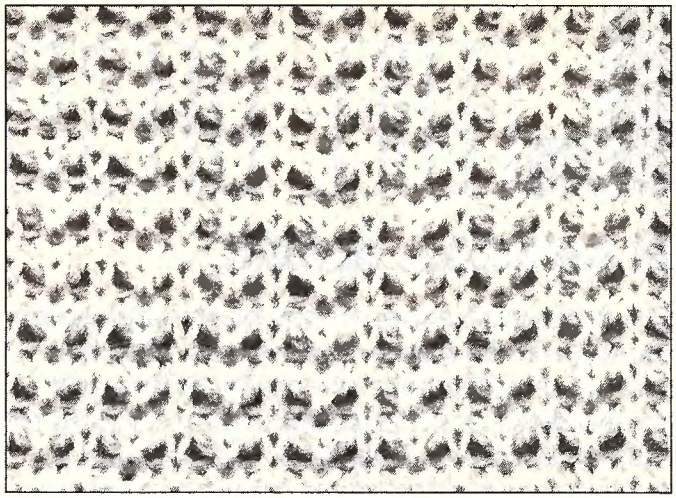


Fig.5. Tuck lace knitted with card 4 and needle set up as in Fig.2.

Fig.1a and cast on and knit a few rows. Then set the Russell levers to position 1. Bring the right-hand needle of every pair of needles in B position to the D position and knit two rows. Push the needles in D position to C position and move the needles in B position to D and knit two rows. Now move the needles in D position to C and those in B position to D and knit two rows, and so on.

Knitters sometimes ask about casting off when knitting tuck lace. They are not sure what to do about the non-working needles and wonder how to get the cast off edge the correct length. The answer is to use the transfer tool method of casting off, not the latch tool. Then, when you have to bridge the gap created by the non-working needles, knit a chain by knitting the stitch with the yarn once for every non-working needle. For example, if you have two working needles, then two non-working needles, you transfer a stitch from the first working needle to the second, knit the two together, then knit the remaining stitch twice more before transferring it to the next working needle.

Now Punch Lace. This is a much neglected stitch, but can be very effective. It's knitted with two yarns and is very similar to knitting Fair Isle. The thicker main yarn goes in feeder 1, the fine yarn in feeder 2. The earlier manuals suggested using a transparent nylon thread as the fine yarn, but this is not easy to knit with and can give a harsh fabric. (No wonder the stitch has been neglected.) A fine polyester or cotton thread just like sewing cotton is much easier to use and more effective. It is also possible to use a lurex thread to give a sparkle. Ann Durkan stocks polyester sewing threads both coloured and lurex, on 5,000 metre cones.

If your main yarn is a two-ply yarn that is suitable for pressing, you can knit a fabric which will flow and drape and is very effective for dresses and skirts.

Ann also has patterns for garments which can be knitted in punch lace or with the lace carriage.

Ann agrees with me that punch lace is a much neglected stitch. She suggests experimenting using card no.2 (mylar sheet 1-2) and black for the main yarn, with bright sewing cottons in assorted colours for the fine yarn, changing the cotton yarn randomly. This gives a bright jewel effect. Alternatively for summer, try white yarn and pastel cottons.

Ann also suggested that if you're using reels of cotton, you can make a stand for them by knocking 6-inch nails into a piece of wood. The reels go over the nails. The cut in the reel that normally holds the cut end of the cotton should go at the bottom.

As I said it's very like knitting Fair Isle. The cam lever (on the main carriage) is set to L. The main yarn in feeder one knits the needles selected by the blanks on the punchcard (or mylar sheet when the no.1 left-hand light is on). The fine thread in feeder two knits all the needles on every row. (This means you don't get any floats of fine thread.) On needles selected by the punched holes only the fine thread is knitted and this gives the lacy effect. I prefer patterns with no more than three punched holes together.

I sometimes find that the edge stitches tend to drop when knitting punch lace. The manual says that one Russell lever should be set to I and one to II. Both edge needles are brought out to D and they then knit back every two rows. This often works very successfully, but if you find you're dropping stitches, try moving the edge needles as you do for Fair Isle. That is, with both Russell levers on II, and move the edge needle on the side nearest to the carriage to D position on every row.

I hope this encourages you to have a go at tuck lace and punch lace. Next month I'll be writing about Drive lace.

*Polyester sewing threads for punch lace and patterns for garments in punch lace, are available from: Ann Durkan, Michaelmas Cottage, Twineham, West Sussex RH17 5NN.*

Fig. 1. Needle arrangement for tuck lace shown in Fig.4.

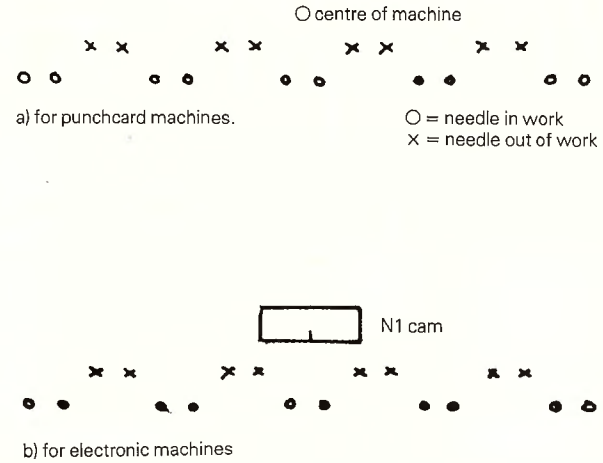
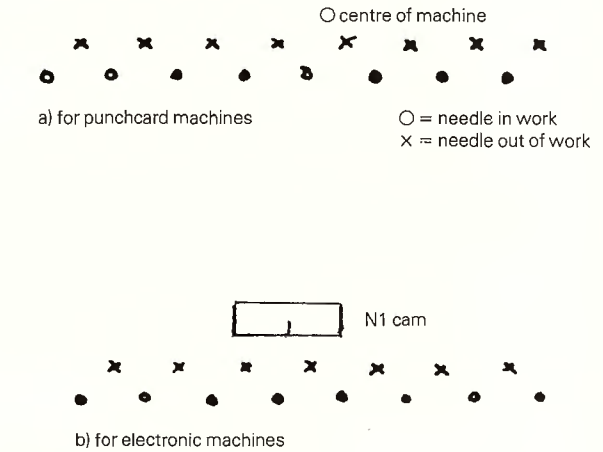



Fig.2. Needle arrangement for tuck lace shown in Fig.5.



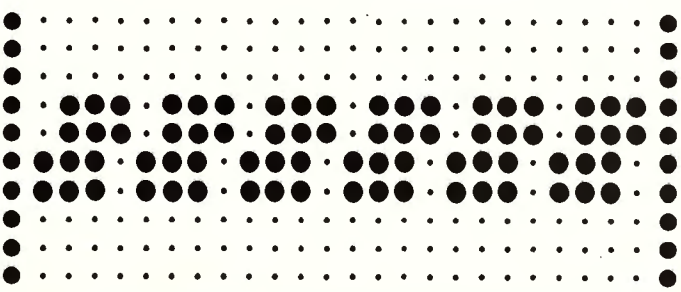



Fig 6. Punchcard no.4 from Knitmaster

# LEEBEE LIFESTYLE

## MAGICAL MASK

**The pattern this month has been inspired by the wonderful African primitives. We call this art primitive but the purity of line and form hides a sophisticated understanding of the human spirit. Duality of the persona is well understood by most ethnic groups but is never better portrayed than in African art.**

## Lavinia Lawry-Johns

The most difficult part of this garment is controlling the floats and remembering to cast off for the armholes. It is a very simple shape with no ribbing and there are many different ways of using the design. For the photograph it has been used in a way that highlights the division between black and white within one garment.

There are countless possible colourways if the pattern is mirror-imaged on a lighter background. Black on terracotta with white bands and black contrast would be typically African colouring. Depending on the colours chosen the design will make a sophisticated top for dining or a slip-over for the beach.

The pattern is written for an average 36 inch bust size. To make it larger, add four stitches to each side edge (not the centre seams) for each extra size. An extra 11 rows will add one inch to the length. The size can of course be reduced by using the same figures and decreasing.

Whether you make your magical mask top for casual or dressier occasions, have fun in the sun!

### RIGHT FRONT

Push 1 N at left and 80 Ns at right of centre 0 to WP. 81 Ns. Using MC, cast on by hand.
RC 000: TD5, K 10 rows.
RC 010: Transfer every alt st to adjacent N, leaving empty Ns in WP. K 11 rows.
RC 021: Pick up every alt loop from cast on edge to form a hem. K 1 row.
RC 000: TD6, K 10 rows.
RC 010: Program/memorize border patt (use the lace carriage for Brother machines or take carriage across twice without knitting for Knitmaster machines). TD6. Cont in Fair Isle. With MC in feeder 1/A and C in feeder 2/B, K 20 rows.
RC 030; TD6. Cont in st st and MC, K 20 rows.
RC 050: Program/memorize motif patt (push end N at left to UWP when carriage is at left. Use float control with black cotton for white floats and white cotton for black floats). Cont in Fair Isle. With MC in feeder 1/A and C in feeder 2/B, K 50 rows.
RC 100: Place marker at each end (to make joining easier). K 30 rows.
RC 130: **SHAPE ARMHOLE.** Cast off 8 sts at beg of next row.
RC 131: Dec 1 st at right edge of next 4 rows.
RC 135: Dec 1 st at right edge of every foll alt row until 60 sts rem.
RC 153: K 31 rows.
RC 184: End of motif. Cont in st st

22 ►

## 3 MAGICAL MASK

### PATTERN RATING

** Fairly easy for knitters with some experience.

### MACHINES

This pattern is suitable for Brother standard gauge electronic machines. For Knitmaster electronic machines, please ignore those parts of the instructions which do not apply to these machines.

### MATERIALS

Atkinson Soft Cotton
1 × 350g cone in Black (MC)
1 × 350g cone in White (C).
**GARMENT WEIGHT**
Finished garment weighs 250g.

*The fibre content of this yarn is 100% Cotton. For further information about this yarn, please write to Atkinson Yarn Designer Collection, Terry Mills, Ossett, Wakefield, West Yorkshire WF5 9SA.*

### YARN THICKNESS

This yarn is medium weight and knits as four ply.

### MEASUREMENTS

Actual size 96 cm, 38 in.
Length to shoulder 49 cm, 19¼ in.

### TENSION

33 stitches and 46 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6).
33 stitches and 40 rows to 10 cm, 4 in measured over border pattern (tension dial setting approximately 6).
*For perfect results, please check your tension carefully.*

### ABBREVIATIONS

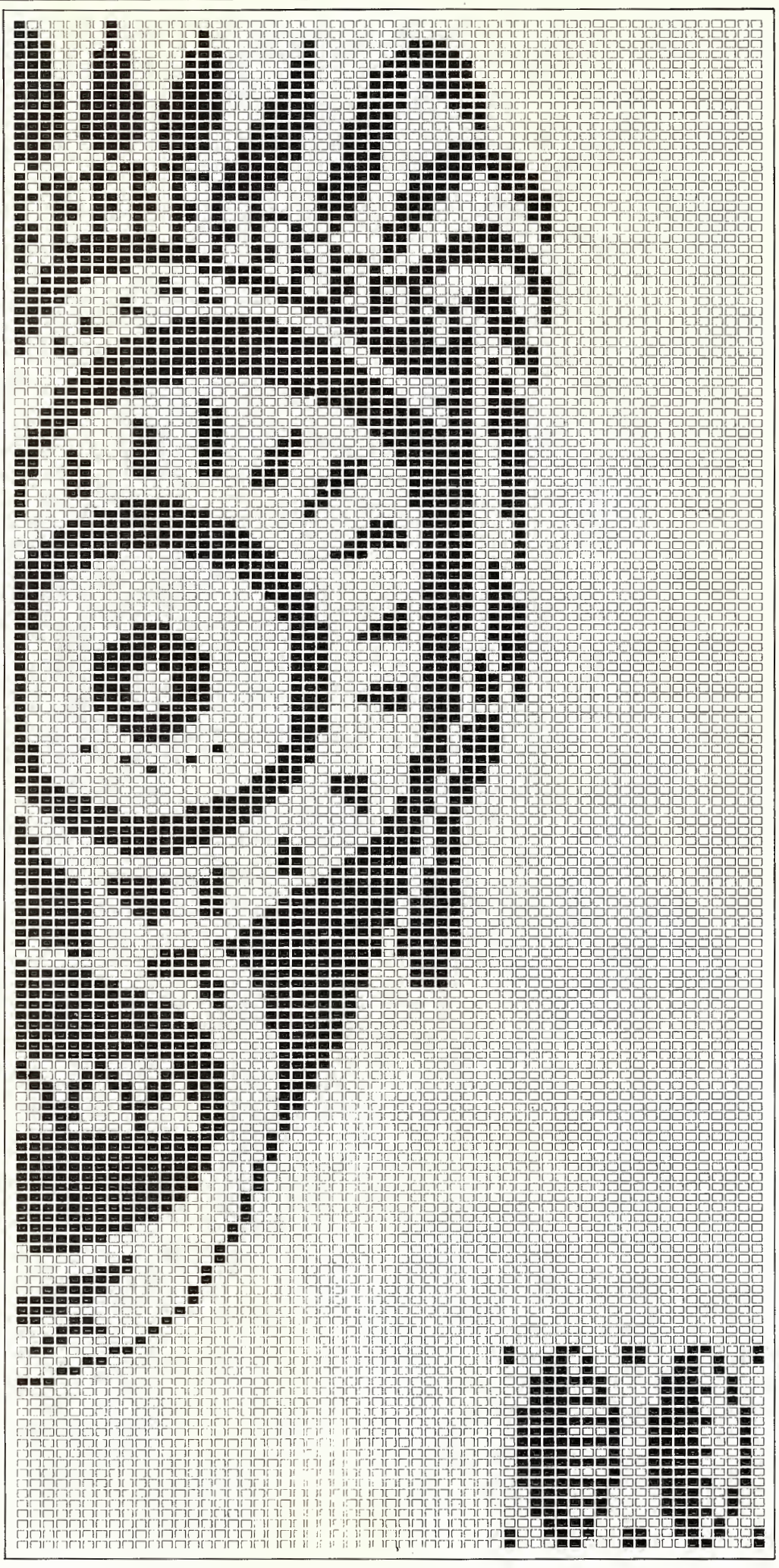
See page 4.

### KNITTING NOTES

We used knit side of knitting as right side of garment. Fill in pattern card, as shown, before starting to knit. Knitmaster machines; position border pattern at left edge of another card.
When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.
**PROGRAMMING**
**BROTHER**
**BORDER PATTERN 1-20, 41-60**
Pattern select switch – lower position. Right front, left back and bands – switch 1 down. Left front and right back – switch 1 up.
**MOTIF PATTERN 17-150, 1-41**
Pattern select switch – top position. Right front – switch 1 down, FNP GI GI G41. Left front – switch 1 up, FNP Y1 Y41 Y1.
**KNITMASTER**
**BORDER PATTERN**
Right front, left back and bands – place needle 1 cam between Ns 10 and 11 at right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 machines or right light on for other models). Left front and right back – place needle 1 cam between Ns 10 and 11 at left of centre 0. Press button 1 (left light on) and button 2 (right light on for 580 machines or left light on for other models).
**MOTIF PATTERN**
Place needle 1 cam at centre 0.
Right front – place point cams at centre 0 and between Ns 41 and 42 at right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 machines or right light on for other models). Left front – place point cams at centre 0 and between Ns 41 and 42 at left of centre 0. Press button 1 (left light on) and button 2 (right light on for 580 machines or left light on for other models).

Leggings, MARKS & SPENCER. Headband, BOOTS. Bracelet, FLASH HARRY.

3



and MC. K 7 rows.
RC 191: **SHAPE NECK.** Cast off 20 sts at beg of next row.
RC 192: Dec 1 st at left edge of next 2 rows.
RC 194: Dec 1 st at left edge of next and every foll alt row until 30 sts rem.
RC 209: K 4 rows.
RC 213: **SHAPE SHOULDER.** Push 10 Ns at opposite end to carriage to HP on next and foll alt row, K 1 row.
RC 217: Push Ns from HP to UWP. TD10. K 1 row.
RC 218: Cast off with a latch tool.

## LEFT FRONT

Work as for right front reversing shapings by reading left for right and right for left and using MC instead of C and C instead of MC.

## RIGHT BACK

Work as for right front reversing shapings by reading left for right and right for left and omitting motif.

## LEFT BACK

Work as for right front using MC instead of C and C instead of MC and omitting motif.

## RIGHT ARMHOLE BAND

Join shoulder seams. Push 70 Ns at left and right of centre 0 to WP. 140 Ns. With P side facing, pick up sts around right armhole and place on to Ns.
RC 000: TD5·. Using MC, K 2 rows.
RC 002: Program/memorize border patt (rows 10-20). Cont in Fair Isle. With MC in feeder 1/A and C in feeder 2/B, K 11 rows. Cont in st st and MC.
RC 013: TD9, K 1 row.
RC 014: TD5·, K 13 rows.
RC 027: TD10, K 1 row. Cast off with a latch tool.

## LEFT ARMHOLE BAND

Work as for right armhole band reading left for right and using MC instead of C and C instead of MC.

## RIGHT NECKBAND

Push 31 Ns at left and 61 Ns at right of centre 0 to WP. 92 Ns. With P side facing, pick up 20 sts across front neck, 26 sts up right front neck, 26 sts down right back neck and 20 sts across back neck and place on to Ns.
RC 000: TD5·. Using MC, K 2

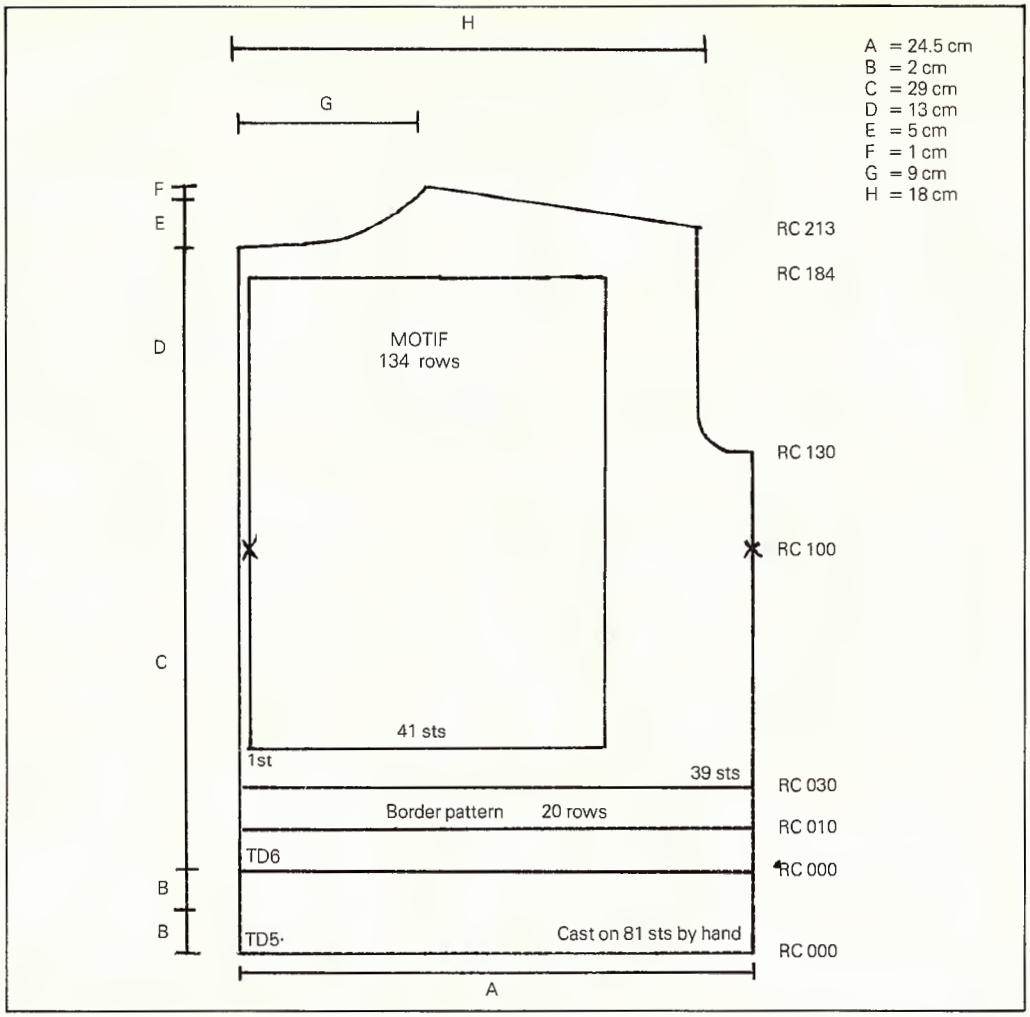
rows.
RC 002: Program/memorize border patt (rows 10-20). Cont in Fair Isle. With MC in feeder 1/A and C in feeder 2/B, K 4 rows.
RC 006: TD5, K 4 rows.
RC 010: TD5, K 3 rows. Cont in st st and MC.
RC 013: TD9, K 1 row.
RC 014: TD5, K 3 rows.
RC 017: TD5, K 4 rows.
RC 021: TD5, K 6 rows.
RC 027: TD10, K 1 row. Cast off with a latch tool.

## LEFT NECKBAND

Work as for right neckband, reading left for right and right for left and using MC instead of C and C instead of MC.

## MAKING UP

Tidy up the back of the motif. Ladder stitch centre front and centre back seam, matching black to white and white to black. Join side seams matching colours. Fold bands in half to inside and catch down. Press lightly.



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## ELECTRONIC 6000

## Part 6
## CARRY ON KNITTING!

**I have enjoyed working with the 'new man in my life' and sharing some of our exploits with you. Unfortunately, this is the last article in this series, but I leave you with some ideas which I hope will take you further.**


## Diane Bennett


As you will have realised from the earlier articles in this series, the 6000 is a machine which is capable of knitting a wide range of beautiful fabrics and the electronic programming makes it possible to use patterns in many different ways. One of the biggest problems for 6000 owners is very simple – how can I use this machine in the best possible way?

The most important thing to remember when using any new machine is that time spent experimenting is *not* wasted. This is even more important when using the 6000 because the programming is not easy to understand – I have learnt a lot from my mistakes as well as the successful pieces of knitting!

One of the biggest problems for the beginner with any Passap/Pfaff machine is learning to use the right yarns. When knitting double bed fabrics, fine yarns can be used for a much wider range of stitches than the 4-ply which many knitters use. When starting to use the machine, buy a few cones of a reliable fine yarn such as Bramwell Duomagic and use this for experimenting – it is cheap, there is lots of it on the cone and it is very easy to knit.

The fabrics which can be knitted with the 6000 are so numerous and interesting that it is very easy to spend all your time making samples and never make any garments! When you do try to knit a garment, it is very easy to forget all the simple rules. The first jumper which I knitted on the 6000 was in a tuck rib and I struggled for a long time with the tension squares – they all had dropped stitches! After leaving the machine for some time, when I came back to it I realised that the answer was simple – it needed cleaning. After giving it a good clean and a light oil, I had no more problems.

There are two ranges of patterns ideal for the new 6000 owners. The Passap club patterns, produced by Bramwell, are leaflets which each feature one garment pattern. Leaflets from number 10 onwards include 6000 information. Most of the garments are knitted with Duomagic, but other yarns in the Bramwell range are also included. The leaflets, which are only 50p each, are available from stockists of Bramwell yarns.

Mary Kendall has produced a series of "Knit 'N' Learn" patterns especially for 6000 owners. Mary explained to me that the patterns were written in response to requests from knitters for both the full computer programme and help with double bed knitting techniques – the manual contains hardly any information about these. Each of the patterns is designed to introduce different stitches and techniques to build up a good working knowledge of the machine. The range available at present includes two colour jacquard and 'aran type' tuck jumpers, a V neck cardigan with tuck shoulder panels and a child's picture sweater which explains motif knitting for beginners. The patterns are £1.50 each (motif patterns £3.00) from Mary Kendall, 32 Farrer Road, Kenton, Harrow, Middlesex HA3 9LP. Look out also for Mary's articles in To and Fro, which include information about and programs for the 6000.

After knitting a few jumpers and jackets from simple patterns such as these, it should be possible to knit a range of garments in different styles and stitches. Patterns can be used or adapted with the aid of a calculator.

Alternatively, the built-in Form Computer can be used, but there are very few programs in the manual. The instruction book for the Form Computer supplied with the Duo 80 is much more helpful, and is available as part no. 3320573. I like to see the shape while knitting, and would prefer a charting device, which is much easier to adapt to individual shape and size. I am still waiting for the other man in my life to attempt to fix my KnitLeader to my 6000!

Exploring the different ways of making up your own patterns opens up a new world of possibilities. Many different types of fine yarn can be used, including the wide range of industrial yarns which are available from some suppliers. For a really good choice of colour in fine yarns which include a percentage of natural fibres, send for the Christiana Wools catalogue. Samples knitted on the Passap are included in the catalogue and there are also hints on using the yarns, suggested tensions and number of strands for different techniques. Send 90p in stamps to Christiana Wools, Whitton View, Leintwardine, Craven Arms, Shropshire SY7 0LS. I have recently had details of the first kit designed for Christiana by Pat Cook and it looks very attractive.

The more recent Passap/Pfaff publications include details for the 6000, but earlier patterns were written for the Duo 80 or 5. The 6000 owner who is no longer a beginner with the machine should begin to find it possible to convert these patterns. Remember that it may be necessary to increase the tension slightly from that stated, even for the Duo 80. When converting patterns, first identify the type of stitch – only the front bed setting needs to be altered and most patterns use either KX which is tuck (AX) or LX which is slip (BX). Many of the Duo 80 cards are included in the built-in patterns, for example pattern number 1130 is the ever popular Duo card 77. Many stitch patterns can be identified by comparing the photographs in the original pattern with those in the stitch manual. Patterns which include both 6000 and Duo 80 information can provide conversions for many of the popular techniques, for example techniques 180 to 188 which are used for double bed jacquard – but why not knit a sample and see the fabrics yourself?

Carmen Reuter is an Australian knitter who has been writing about the Passap for many years. She produces very interesting sets of notes for 6000 owners, under the heading *Understanding and Enjoying your Passap E6000.* Each set of notes covers a range of ideas, for example the latest covered release stitch or summer Fair Isle and also include detailed notes on knitting a V neckband. The notes cost £3.00 each and are available from Mrs Anne Beisty, 72 South Hill Avenue, Harrow, Middlesex HA2 0NH. Carmen has also produced a set of three and four colour Florentine Patterns with notes about how to knit them. These are really lovely designs, which make you want to knit a garment. I have just finished a jacket using one of the three colour patterns, knitted mainly with Christiana yarns and I am delighted with it.

While I have been learning to use the 6000, I have found the *6000 Journal,* produced by Alice Wilmshurst, extremely helpful and encouraging. Containing hints, tips and articles mainly sent in by readers, it is a mine of information. The journal costs £15.00 for 12 issues from Alice Wilmshurst, "Hawthornes", Whitecroft, Forest of Dean, Gloucestershire GL15 4PF.

*Although these articles will no longer be appearing, I hope that the various sources of help and information which I have mentioned will encourage you to carry on using and experimenting with your 6000. Perhaps at some time in the future we can include a 6000 update, when I can report my latest achievements – or disasters! I hope to find time for a book about the 6000 – watch my adverts, but before then I look forward to meeting some of you at my classes.*

*For details of Diane's classes for 6000 owners, please send a sae to Diane Bennett, 9 Huntley Grove, Nailsea, Bristol BS19 2UQ.*

*You might also like to know that Diane writes regularly for To & Fro Electronic magazine and will be starting a new series in the July '91 issue. For further details, please write to P.O. Box 172, Maidenhead, Berkshire SL6 8XH.*

# 4 SWEATER WITH ANCHOR PATTERN

## PATTERN RATING

** Fairly easy for knitters with some experience.

## MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

## MATERIALS

King Cole Cool Cotton.
1 [1, 1] × 500g cone in Navy (MC).
1 [1, 1] × 500g cone in White (A).
4-ply Metallic Yarn.
75g in Gold (B).
GARMENT WEIGHT
Finished garment in second size weighs 565g

*The fibre content of this yarn is 100% cotton. For further information about this yarn, please write to King Cole Ltd., Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX.*

## YARN THICKNESS

This yarn is medium weight and knits as four ply.

## MEASUREMENTS

To fit bust 76-82 [87-97, 102-112] cm, 30-32 [34-38, 40-44] in.
Actual size 93 [108, 124] cm, 36¾ [42½, 48¾] in.
Length to shoulder 62 [63.5, 65.5] cm, 24½ [25, 25¾] in.
Sleeve seam 46 cm, 18 in.

*Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.*

## TENSION

31 stitches and 38 rows to 10 cm, 4 in measured over Fair Isle pattern on MT and MT−1 (tension dial setting approximately 7 and 6).

*For perfect results, please check your tension carefully.*

## ABBREVIATIONS

See page 4.

## KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit.
Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN
Using MT, K 4 rows MC/B and 4 rows A/B. Using MT−1, K 4 rows A only (st st). Using MT, K 15 rows A/MC. Using MT−1, K 4 rows A only (st st). Using MT, K 4 rows A/B and 4 rows MC/B. Using MT−1, K 4 rows MC only (st st). Using MT, K 15 rows MC/A. Using MT−1, K 4 rows MC only (st st). These 62 rows form pattern.

## BACK

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Push 73 [85, 97] Ns at left and right of centre 0 to WP. 146 [170, 194] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT−6/MT−6, K 36 rows. Transfer sts for st st.
MACHINES WITHOUT RIBBER
Push 73 [85, 97] Ns at left and right of centre 0 to WP. 146 [170, 194] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−2 and MC, K 71 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.
ALL MACHINES
Insert punchcard and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in Fair Isle patt *. K 200 [206, 214] rows.
SHAPE NECK
Note patt row on card. Using a length of appropriate colour, cast off centre 32 [34, 38] sts. Using nylon cord, K 57 [68, 78] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows. 45 [56, 66] sts. K 2 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

## FRONT

Work as for back to *. K 178 [184, 192] rows.
SHAPE NECK
Note patt row on card. Using a length of appropriate colour, cast off centre 18 [20, 24] sts. Using nylon cord, K 64 [75, 85] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 45 [56, 66] sts rem. K 10 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

## SLEEVES

Push 47 [50, 53] Ns at left and right of centre 0 to WP. 94 [100, 106] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Insert punchcard and lock on first row. Set RC at 000. Using MC, K 2 rows. Release card and cont in Fair Isle patt. K 2 rows. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 156 [162, 168] sts. K 31 rows. RC shows 156 and work measures 41 cm, 16¼ in. Cast off.

## CUFFS

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 64 [70, 76] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT−6/MT−6, K 23 rows. Transfer sts for st st.
MACHINES WITHOUT RIBBER
Push 62 [68, 74] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−2 and MC, K 47 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.
ALL MACHINES
With P side facing, replace 94 [100, 106] sts from lower edge of sleeve on to Ns, gathering evenly. Using MT+3, K 1 row. Cast off.

## NECKBAND

Join right shoulder seam.
MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 170 [174, 182] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT−6/MT−6, K 34 rows. Transfer sts for st st. K 1 row.
MACHINES WITHOUT RIBBER
Push 170 [173, 182] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−1 and MC, K 9 rows. Using MT−2, K 17 rows. Using MT−1, K 9 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

Shorts, RICHARDS. Hat, THE HAT SHOP.



28▶

4

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2ND SIZE
Inc 1 st.
ALL SIZES
170 [174, 182] sts. K 1 row.
ALL MACHINES
With P side facing, pick up 72 [74, 78] sts around back neck and 98 [100, 104] sts around front neck and place on to Ns. Using MT+3, K 1 row. Cast off.

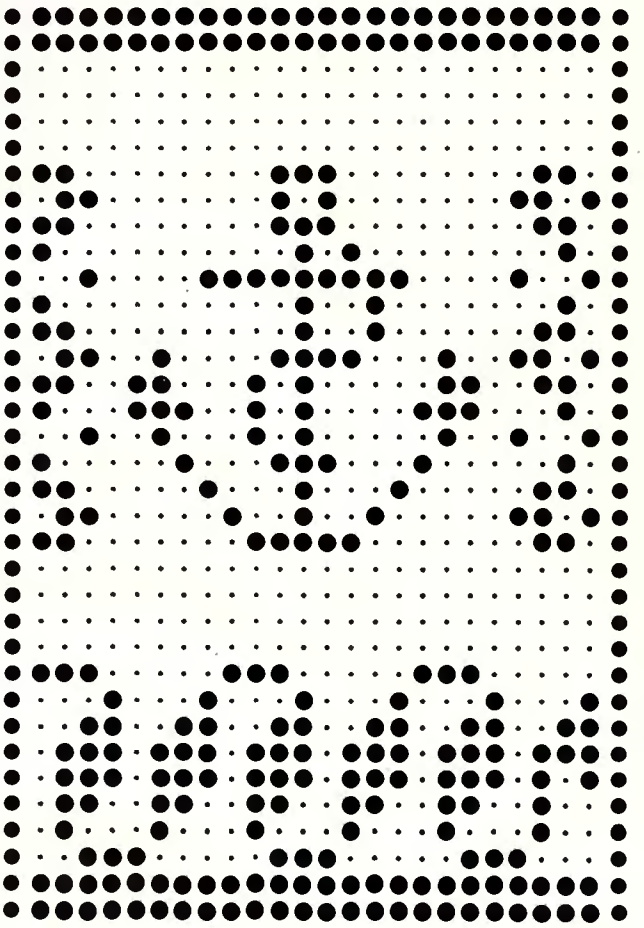
## PRESSING

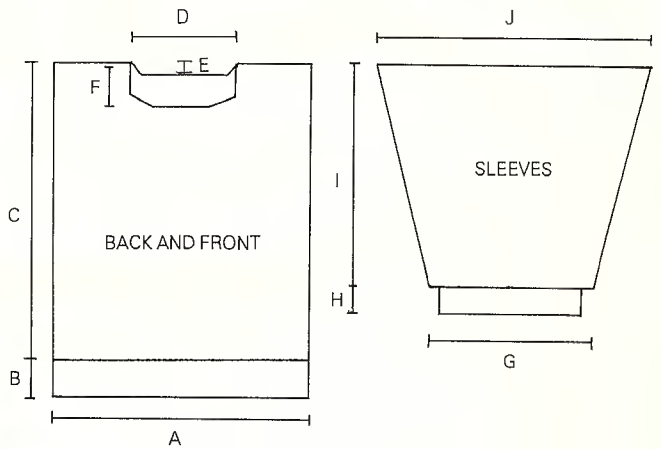
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

## MAKING UP

Join left shoulder and neckband seam. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams.
MACHINES WITH RIBBER
Fold neckband in half to inside and catch down.

PUNCHCARD






A = 47 [54.5, 62.5] cm
B = 7 cm
C = 55 [56.5, 58.5] cm
D = 18 [18.5, 20] cm
E = 2 cm
F = 8 cm
G = 30 [32, 34] cm
H = 5 cm
I = 41 cm
J = 50 [52, 54] cm

# SINGER SPECIAL

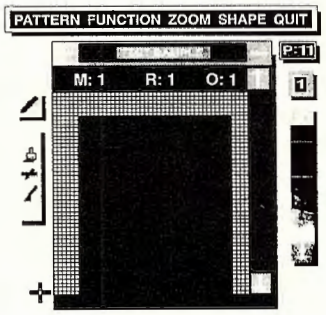
# SUPERBA SYSTEM 9000 KNITTING MACHINES PART 3 THE SHAPES OPTION

## George le Warré

Now that we have chosen a stitch pattern and by use of the functions, made it an all-over design and have changed the colour palette to match the yarn we are going to use, we have finished with the DESIGN & CREATION section of the programme for the moment. The next step is to decide upon a shape for the garment. Look at the Shapes Encyclopaedia and choose one that will suit the garment you have in mind. For the purposes of this exercise, we will choose shape number 1, which is a sweater with a round neck and long set in sleeves. Now that we have decided upon this, we need to knit a tension swatch in the yarn and stitch pattern that we have chosen and which are displayed on the screen in front of us.

Move the pointer on the screen to SHAPE. Hold the mouse button down and bring the pointer down until TEST SAMPLE is highlighted. Release the mouse button.

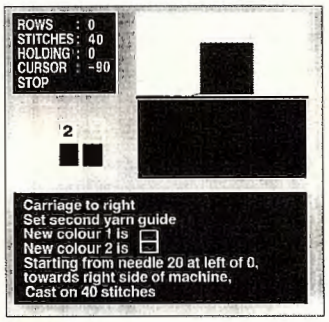
The screen changes and now displays a square area in the centre at the bottom of a yellow design area. Move the pointer to SHAPE again and this time select PLACE DESIGN and click the mouse button. The cross pointer appears on the screen. Move this to ZOOM and click the mouse button again. A picture of a small magnifying glass appears on the screen in place of the cross. Move this down to the bottom centre of the square and click. Once more the screen changes and an enlarged view of the test swatch is shown. The magnifying glass is replaced by the cross pointer again. The screen will now look like the diagram shown here:– Place the cross pointer on the bottom line of the square at the centre and click the mouse button. Your design is now placed within the test square.




Move the pointer up to QUIT on the top menu bar and click the mouse button. The main menu bar appears again. Move the pointer to QUIT and click. We are returned to the original main menu box.

This time press key 4 as we are going to knit our tension swatch. The controller makes a slight noise as the disk spins and the working box appears on the screen to tell you that something is happening. This box is always displayed while the computer is working something out for you and is very useful, because you know that your instructions have been accepted and that something is happening.

The working box disappears and the KNITTING screen is now displayed. It will look like this:-




We have arrived at the knitting screen. This screen will always appear when we select the knitting option from the main menu. Each of the boxes contains information and dialogue for us to follow.

The top left box gives us information on ROWS, STITCHES, NEEDLES IN HOLDING POSITION, CURSOR POSITION and STOP or GO.

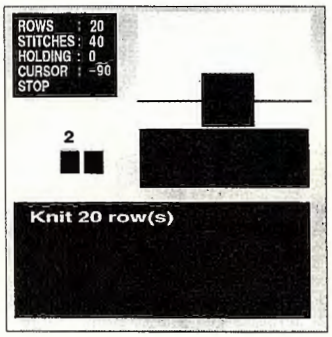
Some of these information lines are affected and change as you knit, with others you may change the information by using the key pad and some are changed both by knitting and the key pad.

### ROWS

As you knit, the figure next to the word ROWS changes, counting from 0 up. In other words, it is an electronic row counter. It remains operational all the time the knitting screen is displayed, but is only set in motion after changing the bottom word in this window from STOP to GO. While STOP is displayed on the bottom line, the electronic row counter does not count. While GO is displayed, it counts forwards for each row knitted.

ROWS may also be changed by pressing key 6 on the key pad. This can be done to move forward or backwards in a section of knitting. Press key 6 now and a new window is displayed in the screen like this:-

Press key 2 and 0 for 20 rows and notice that the figure, next to ROWS changes to 20. Also the display in the right hand large box has changed.




The section of knitting containing our pattern has moved downwards and occupies half of the top section and half of the bottom section. The yellow background has stayed lined up with the bottom of the knitting too.

This large window always displays the shape you are knitting, even if you have not chosen to place a stitch pattern on a plain knitted section of stocking stitch. The central black line is the position that you are currently at within the knitting. In other words, this large window is a charting device, rather like the Pattern Driver, Knit Radar or Tracer. It is for visual information only of course. You do not need to count stitches on a rule or follow its lines. It just displays the shape while you are knitting so that you

30►

# Wendy Phillips
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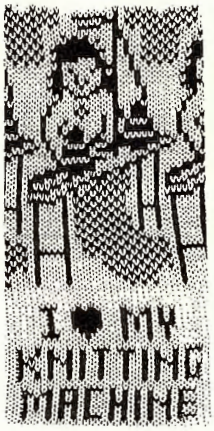


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can see exactly what you are doing and where you are in the knitting. Now press key 6 again, followed by – and 2, 0, then E. The screen changes and the knitting section moves back up so that the bottom is level with the centre line. 0 appears next to ROWS as before. We are back where we started.

STITCHES
This always displays the number of stitches required to knit the shape section that you have chosen on the screen. In this case 40, because we are going to knit a tension swatch. All tension swatches knit on 40 stitches.

HOLDING
This line in the knitting box will display needles and stitches that should be in hold for a particular part of a knitting section. For instance, if you are knitting a sweater with a round neck, as you reach the neckline, the number of stitches to place into hold at the left side of 0 will be displayed here and change row by row, telling you how many more needles to place into hold. This line will not change on our straight tension swatch piece.

CURSOR
In common with all French Electronic knitting machines, the System 9000 machine operates with a CURSOR. This is a small device that travels back and forth with the carriage below the back bed needles. Its function is to carry the electronic information from the controller to the back carriage. It connects to the carriage by means of SELECTOR BLOCK FEET, one left and one right, also known as CURSOR CONNECTORS. If you like, think of the cursor as an electrical outlet socket, for that, in part, is what it is. If the carriage is not connected to the outlet, information cannot be sent from the controller to the carriage. The cursor operates in place of the curly cable that is present on many other types of electronic knitting machines. So we have no curly cable to get in the way. The cursor remains in the lower back bed rail.

**CURSOR : 1**

To knit correctly, the cursor has to connect with the left cursor connector when knitting from right to left and the right cursor connector when knitting from left to right. This means it has to change sides at the end of each row. This is where the CURSOR STOPS come into operation. When placed 15 needles beyond the edges of the knitting and locked into place, they release the cursor from the cursor connectors and allow the change in sides to take place. It is also at this time that the cursor tells the controller that this row has been knitted. So it is a two way operation. The cursor feeds information from the controller to the carriage and carriage information to the controller.

In this window, the information given to you is CURSOR–90, meaning that the cursor is positioned at the 90th needle at the left. A minus sign in this window always denotes left. No minus sign before a figure denotes a needle on the right of 0 on the bed. The cursor position affects the placement of the shape and pattern when operating with the TV screen and we want our knitting to take place in the centre of the bed. So move the cursor so that its centre is exactly opposite needle 1 at the right of the bed. Now press key 5. The cursor window appears on the screen.

**CURSOR : 1**

Press key 1, followed by key E. The window disappears and on the cursor line in the top left box is the figure 1. Notice it is 1 and not –1. Remember that '–' always denotes left of centre, no minus right of centre. Set the cursor stops 15 needles past the edges of the knitting at the left and right and lock them into position by turning the wheel to the left. (Left to lock, Right to release.) Move the cursor to the right stop slowly. So now our shape will be lined up to knit at the centre of the bed.

STOP
Press key 4 on the keypad and this will change to GO. Press key 4 again and it will change to STOP. This is the stop/go option explained a little earlier.

The window directly below the one we have been working with is the COLOUR BOX. This shows you the colours you have chosen for your knitting, each in a separate box, numbered 1 through 4 from left to right. Colour 1 is our design colour purple. Colour 2 is our background colour jade. Notice also that the figure 2 is surrounded by a white box and highlighted. This is because we have chosen to knit a two colour Fair Isle and this can be knitted automatically without changing colours. So the 2 box stays highlighted all the time to tell you this.

The large box at the bottom of the screen is called the

DIALOGUE BOX. Here will be displayed all the information that you need to knit your shape and pattern. Each time you knit a row, the dialogue will change, informing you of increases, decreases, cast ons, cast offs, colour changes to make and so on. The whole knitting pattern, if you like, will be displayed one line at a time, as you knit!

At the moment it is telling us that the carriage should be at the right; we will need the second yarn guide to knit this fabric; the two colours that we should have threaded; the needles at left and right that should be knitted over; what to do next.

The bottom line is telling us to cast on 40 stitches. We need these to make our tension swatch. So we will cast on first.

In fact, we really need TWO tension swatches, one for the rib and one for the stitch pattern. We are able to do this here, even though the charting display does not show any rib. Already we are learning how to cheat this computer at its own game!

Make sure that STOP is displayed in the top box on the left.

Take the yarn to be used for the rib and thread into the carriage. Set both carriages to knit. Push up 40 needles on both beds and arrange for a 1×1 rib.

Knit 1 row to the left with stitch size 1. Hang the comb, but no weights. Set both carriages to CIRCULAR and knit 2 rows. Set both carriages to KNIT and knit 1 row. Now hang the weights. Knit 39 rows at the rib tension you have chosen, approximately 4. Use the mechanical row counter to count these rows.

The carriage will be at the left. Change the stitch size to 7 on the back bed and 5 on the front bed and knit to the right. This is the final row of the rib but, at the same time, we are changing stitch sizes up to what will be necessary for the stitch transfer into single bed on the back bed. If you try to transfer stitches with the transfer carriage, or the garter carriage without changing the stitch sizes, you will drop many stitches.

Now change the bed position with the lever to TRANSFER POSITION. Bed space lever set to 4. Push up all the remaining needles on the back bed to position 1. Place the transfer carriage on to the bed at the right and push it across to the left. All the stitches will be transferred from the front bed to the empty needles on the back bed. Move needles on the front bed to position 0. Ensure that the end stitches have transferred correctly.

Hang edge claws on to the edges of the work, ready to knit Fair Isle. Attach the second colour yarn to the left side clamp, between the beds and thread it into the second yarn guide. Attach the second yarn guide to the carriage. Make sure that the cursor is at the right, against the right stop. Carriage at the right. Set the mechanical row counter back to 000. Set the back carriage for Fair Isle, V key and jacquard key depressed together and needle return levers UP. Stitch size 7 or 8.

On the controller key pad, now press key 4, for GO. GO becomes the bottom line in the top box. You are ready to knit.

Knit one row to the left. Ensure that you pass the cursor stop and that the cursor changes sides. Listen for a click that will tell you that this has happened. Knit to the right. Look at the top left box. It tells you that you have now knitted 2 rows. There are 40 stitches and no needles in hold. The bottom dialogue box tells you that there are 38 rows left to knit. Continue knitting and watch the dialogue in the boxes change.

After 40 rows, the bottom dialogue box displays.

Remove second yarn guide
End of knitting
Press key

It is telling you that you have completed 40 rows in pattern for the test swatch. Follow the first instruction as shown, but do not remove the knitting yet. Notice that in the top dialogue box the GO has automatically changed to STOP at the end of the knitting. You may now set the back carriage to KNIT and use some waste yarn to knit about 20 rows These will not be affected by the controller, because STOP is showing in the window. You will just knit stockinette stitch.

The key you are asked to press is key 4, although this is not shown. So press key 4 now. The screen changes back to that which we started with. You may now knit another swatch at a different stitch size, following the screen instructions. The programme will allow you to knit several swatches on top of each other, but don't forget to make a note of the stitch sizes used for each one!


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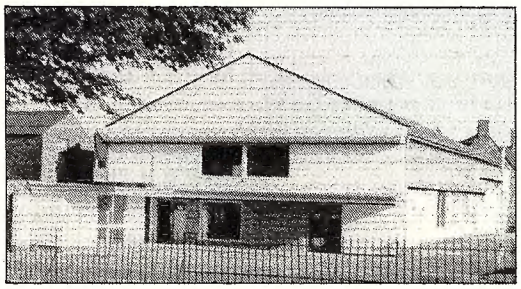

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# 5 TOP WITH TIE NECKLINE

## PATTERN RATING

* Easy to knit

## MACHINES

This pattern is suitable for standard gauge machines.

## MATERIALS

Bramwell Hobby
1 [1, 1] x 500g cone in Variegated (MC).
1 [1, 1] x 500g cone in White (C).
GARMENT WEIGHT
Finished garment in first size weighs 200g.

*The fibre content of this yarn is 83% Acrylic, 17% Nylon. For further information about this yarn, please write to F. W. Bramwell & Co., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington BB5 5TU.*

## YARN THICKNESS

This yarn is fine weight and knits as two ply.

## MEASUREMENTS

To fit bust 87 [92, 97] cm, 34 [36, 38] in.
Actual size 93 [98, 103] cm, 36½ [38½, 40½] in.
Length to shoulder 56.75 [57.75, 58.75] cm, 22½ [22¾, 23¼] in.
Sleeve seam 12 cm, 4¾ in.

*Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.*

## TENSION

35 stitches and 50 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 2).

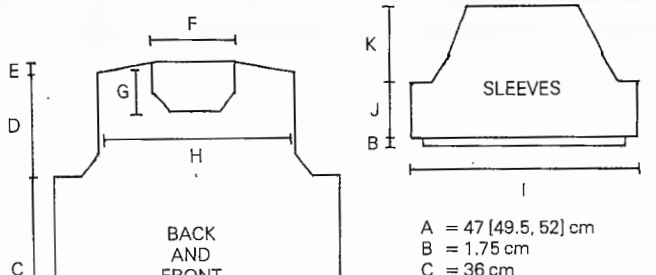
*For perfect results, please check your tension carefully.*

## ABBREVIATIONS

See page 4.

## KNITTING NOTES

We used purl side of knitting as right side of garment. When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.




A = 47 [49.5, 52] cm
B = 1.75 cm
C = 36 cm
D = 19 [20, 21] cm
E = 2.5 cm
F = 15.5 [15.5, 16] cm
G = 10.5 cm
H = 34.5 [36, 37.5] cm
I = 37 [39, 41] cm
J = 10.25 cm
K = 13.5 [14.5, 15.5] cm

## BACK

Push 166 [174, 182] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 216 rows. Work measures 36 cm, 14¼ in.
SHAPE ARMHOLES
Cast off 10 sts at beg of next 2 rows. Dec 1 st at each end of every row until 122 [126, 132] sts rem *. K 100 [104, 109] rows. RC shows 330 [336, 342] and work measures 55 [56, 57] cm, 21¾ [22, 22½] in.
SHAPE SHOULDERS
Push 6 Ns at opposite end to carriage to HP on next 2 [4, 6] rows and 4 Ns on foll 14 [12, 10] rows. Using WY, K a few rows over rem 54 [54, 56] sts and release from machine. Push 34 [36, 38] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. Push 34 [36, 38] Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

## FRONT

Work as for back to *. K 52 [56, 61] rows. 48 rows less have been worked to shoulder than on back.
SHAPE NECK
Using a length of MC, cast off centre 30 [30, 32] sts. Push Ns at left to HP and cont on rem sts for first side. K 1 row. Dec 1 st at neck edge of every row until 34 [36, 38] sts rem. K 36 rows.
SHAPE SHOULDER
Push 6 Ns at opposite end to carriage to HP, K 2 rows. Push 4 [6, 6] Ns at opposite end to carriage to HP, K 2 rows. Push 4 [4, 6] Ns at opposite end to carriage to HP, K 2 rows. Push 4 Ns at opposite end to carriage to HP on next and foll 3 alt rows, K 1 row. Push Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shapings by reading left for right.

## SLEEVES

Push 130 [137, 144] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 62 rows. Work measures 10.25 cm, 4¼ in.
SHAPE TOP
Cast off 7 sts at beg of next 2 rows. K 2 rows. Dec 1 st at each end of next and every foll alt row until 80 [81, 82] sts rem. K 21 rows. Dec 1 st at each end of every row until 40 [41, 42] sts rem. Cast off 10 sts at beg of next 2 rows. Cast off rem 20 [21, 22] sts.

## TIES (KNIT 2)

Using C, cast on 45 sts by hand. Set RC at 000. Using MT, K 240 rows. Using WY, K a few rows and release from machine.

## PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

## TO JOIN RIGHT SHOULDER

Push 34 [36, 38] Ns to WP. With P side of right front shoulder facing, replace sts on to Ns. With P side of tie facing, replace sts on to same Ns decreasing evenly. With K side of right back shoulder facing, replace sts on to same Ns. Using MT+8 and MC, K 1 row. Cast off.

## NECKBAND

Push 144 [144, 148] Ns to WP. With K side facing, pick up 54 [54, 56] sts across back neck and 90 [90, 92] sts around front neck and place on to Ns. Set RC at 000. Using MT−1 and MC, K 6 rows. Using MT+3, K 1 row. Using MT−1, K 6 rows. Cast off.

## TO JOIN LEFT SHOULDER

Work as for right shoulder reading left for right.

## WELTS

Push 150 [158, 166] Ns to WP. With K side facing, replace 166 [174, 182] sts from lower edge on to Ns gathering evenly. * Set RC at 000. Using MT−1 and MC, K 12 rows. Using MT+3, K 1 row. Using MT−1, K 12 rows. Cast off *.

## CUFFS

Push 118 [122, 126] Ns to WP. With K side facing, replace 130 [137, 144] sts from lower edge of sleeve on to Ns gathering evenly. Work as for welts from * to *.

## MAKING UP

Join side and sleeve seams. Set in sleeves. Join neckband seam. Fold welts, cuffs and neckband in half to inside and catch down.

Skirt RICHARDS Hat THE HAT SHOP Brooch HARRINGTONS ANTIQUES

# DEAR ANNE...

**Don't keep your ideas, suggestions, experiences, criticism or praise to yourself. Share your thoughts with other readers by writing to Anne at Machine Knitting Monthly, 3 Bridge Avenue, Maidenhead, Berkshire SL16 1RR. We pay £5 for every letter published plus a year's subscription to the magazine for a Star Letter.**

Dear Anne,
First of all let me tell you how much I enjoy your magazine.
I have only bought it since I purchased my Brother 950i as I find that you do more electronic designs with your punchcards. I love Joan Lafferty's articles, she must have a lovely sense of humour and I laugh every time I read her articles. I just couldn't resist her challenge to write and let you know what gadgets we use.

I have just tried thread lace and the container which I used to keep the thread in one place was an empty "Baby Wipes" one. These have a useful hole in the top from where the next "wipe" can be pulled and the whole top is removable! The container is an ideal size for holding a small ball such a Lurex or a reel of cotton and because it is plastic I have put some lead fishing weights in the bottom to prevent it from falling over.

More power to Joan's pen, and may she continue to amuse and educate us!
Yours sincerely,
Mrs Pam Drake
Maidstone, Kent

*Make sure you have removed the fishing line from the lead weights Pam or you might find yourself knitting in that bit of extra nylon thread! Thank you for sharing your tip with us – it's always nice to know that such "environmentally unfriendly" items can be put to further use!*

Dear Anne,
I thought you might like to learn a tip passed on to me for attaching V neckbands to jumpers. Having joined both shoulder seams, calculate the number of stitches needed for the entire neckband and work the depth of rib required. Transfer stitches to the main bed and, starting at the left of the machine and with the wrong side of the garment facing you, pick up the stitches from the centre front to the centre back, bringing these needles right out towards you. Set the carriage to slip and knit one row at main tension (the needles which are forward will knit). Cast these stitches off taking the stitches round the gate posts for even tension.

Now swing the garment round and pick up the stitches from the second half of the V neck (make sure that the wrong side of the garment faces you), working from centre front to centre back. Release the slip mechanism and knit one row at main tension. Cast off as before. The front of the band can be overlapped and stitched.

I am definitely a "machine knitterholic" and a regular reader of your magazine which I look forward to with anticipation each month. I have recently purchased a Jones Brother Electronic, PPD and disk drive and would be interested on any information on patterns available on disk. Anna Stevens has produced a disk for her new electronic patterns, I do hope others will follow suit. Can you and your readers help?
Yours sincerely,
Gill Titford
Canvey Island, Essex

Dear Anne,
With reference to Mrs Worthington's letter in the November 1990 issue regarding "wavy edges on ribs" – I find the following method makes a good edge on a ribbed welt.

Cast on as usual with the ribber in position and work the zig zag followed by the circular rows. Now lay the nylon cord across the knitting between the beds. Feed the ends of the cord down between the beds at the edges of the knitting. One way is to thread the bodkin and drop it down. Hold both ends together, having adjusted your tension setting and carriage to knit on both beds, knit your first row – after that it is not necessary to hold the cord as it will be trapped in the knitting. The cord must not knit any stitches. Carry on knitting, ignoring the cord.

When the piece is finished and taken off the machine, remove the cast-on comb. Take hold of both ends of the nylon cord, give it a couple of firm pulls, one hand holding the cord whilst the other holds the knitting. Now pull one end of the cord – it will come out very easily as it has not knitted into any stitches. This achieves a nice firm edge.

Thank you for the tips I learn in your magazine.
Yours sincerely
Kay Macdonald
Crowthorne, Berkshire

*Thank you, Kay, for telling us of an easy way to improve the cast-on edge of a rib – we're sure that a lot of readers only use the method described in their ribber manuals but many knitters, like yourself, have discovered various tips and techniques which can be tried out for a more successful result! Here is another reader's solution to the problem . . .*

Dear Anne,
Would you please forward this way of casting on in rib without a wavy edge to Mrs Worthington of Warrington, or to anyone else who is having the same trouble. I also have a Brother KH 836 and ribber KR 850.

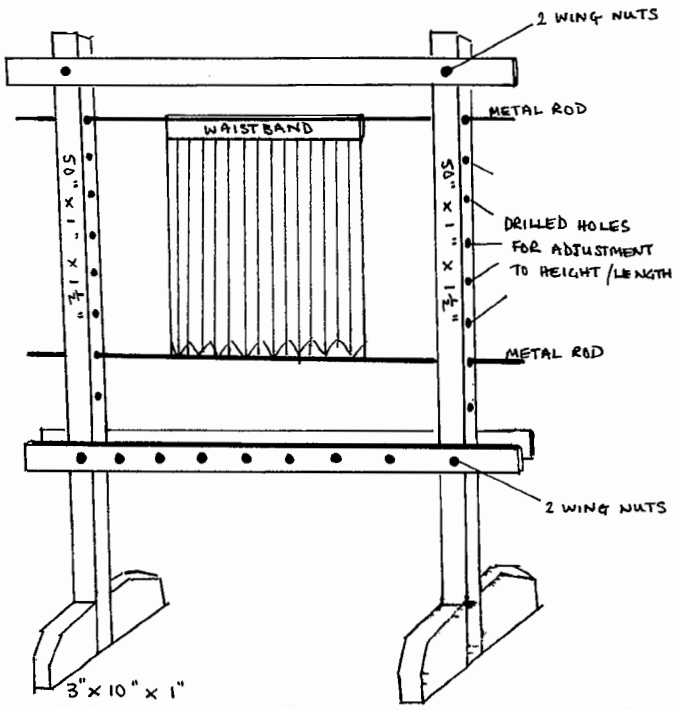
Cast on using the 'e' wrap method on the main bed and, using two whole tensions less than main, work one row then transfer every alternate stitch on to the ribber. Gently insert the cast-on comb and wire as you would if you were knitting in English rib, for example, and

## ★ STAR LETTER

Dear Anne,
Here is a tip for anyone who is knitting pleated skirts which might save them time and effort when it comes to the pinning out stage. I use an adjustable wooden frame which is free standing. The skirt waist and hem are held on two rods which can be slotted into holes in the frame, thus suspending the skirt piece in a free vertical position, ideal for steaming using a hand steamer.

Alternatively, you could place a kettle under the skirt with a polythene bag over the skirt to trap the steam. The frame can be altered for height and width to accommodate the dimensions of the knitted piece, and can be taken apart to store away when not in use.

I have found my frame much quicker to use than pinning out on to a board and I also drip dry my skirts on it (outside, of course!).
Yours sincerely
Joyce Waggett
South Shields




*Here is a sketch of Joyce's frame for you D.I.Y. enthusiasts. We think its a great idea and are awarding her letter this month's Star. Joyce wins a free sbscription to MKM as well as £5 for having her letter published.*

5

*we could use our electronic pens for eyebrow pencils and mascara wands for drawing on the mylar sheet!! But her tip is a good one – it is actually amazing how much wastage there can be on items in awkward containers.*

Dear Anne,
I very much enjoy your beautiful magazine and read with interest in a back issue about casting on for wider ribs (5×5 for example or any rib wider than 2×2). I thought I would write and tell you the method used by our knitting group at Fort St John.

With the knit carriage at the right and the ribber bed down, push the number of needles required for the rib forward to holding position on the main bed and make an 'e'-wrap cast on by hand from left to right. Knit one row at a suitable tension for the rib and then raise the ribber into position. Using a double ended bodkin, transfer whichever stitches you need for the rib formation to the ribber bed, making sure that you have selected the correct pitch for the arrangement and add the comb and weights. Connect the ribber carriage and knit the rib rows required then transfer the stitches back to the main bed.

There are twelve of us in the Fort St John Knitting Group and we all have Studio, Toyota and Brother knitting machines, both fine and chunky. We do enjoy our little meetings every two weeks!
Yours sincerely
Nora Sall
Fort St John BC, Canada

Dear Anne,
I recently pulled a thread on one of my blouses which had been hung on a wooden hanger and had the idea of covering my hangers with tension swatches. It is easiest to use a double tension swatch for the length of the hanger. Push the hook of the hanger through the centre of the swatch at one edge and begin winding the swatch around the hanger. You will have to stretch the swatch as you go, pushing the hook up and down to catch it in until you have wound it to the other edge. It can then be stitched up. If the ends are too long just tuck them in when you sew up. Two single swatches could be used and joined in the middle.
Yours sincerely
Mrs Audrey Burrows
Burn, North Yorkshire

*A useful tip, Audrey, which will prevent unwanted snags and add that bit of extra colour to your wardrobe!*

Dear Anne,
I purchased my first knitting machine in November 1989, and after buying various magazines, I have since had yours delivered every month from February 1990. I had an idea recently which I thought your other readers might find useful.

During the few days prior to going into hospital for an operation on my left hand, I looked through all my magazines and punchcard pattern books and made a note of each pattern and punchcard I wanted to knit in the future. I then marked and punched out the cards. As I completed each punchcard, I then added the following information down the sides of each card: which magazine with the month and year/or which pattern book; the page number of the pattern in question; the type of stitch pattern (i.e. tuck, Fair Isle etc.); suggested tension setting; also if the punchcard had been reproduced courtesy of another company together with number. Finally, in pencil, I wrote down the name of the family member for whom I intended knitting the garment. Once the garment has been made, I can erase this part of the information.

My punchcards were then filed away in my box, under the correct heading with the information uppermost. I find this has saved a lot of time when deciding which garment to make – I get out the punchcard first – then I know immediately where to look for the pattern.

Many thanks for a great magazine!
Yours sincerely
Mrs Leonora Warwick
South Shields, Tyne & Wear

Dear Anne,
I have a Knitmaster 700K with which I am very pleased – in fact, every time I sit down at it I learn something new and I've also developed rather more patience too (when things go wrong!!).

I have noticed that a lot of patterns increase sleeves only up the seams, or gather the sleeves into a cuff which is added later, but an easy way to gain fullness at the cuff is as follows:

Knit the cuff and remove on to several rows of waste knitting. Before replacing the ribbed cuff stitches on to the main bed, decide first how many extra stitches you want for the fullness at the start of the sleeve and divide into the cuff number. For example, if you have 60 cuff stitches and want to start with 80 stitches for the sleeve you have 20 extra stitches (60 divided by 20 = 3). In this example, when you transfer the stitches, you will place one stitch on to each of three main bed needles, leaving one empty needle between, all across the row (60 divided by 20 = 3). Unravel the waste knitting and pick up the heels of adjacent stitch loops to fill the empty needles across the row. Knit one row carefully before continuing with the sleeve. You may find that you now have to adjust the number of increases worked along the sleeve seams but you will have a fuller cuff to start with.

I haven't seen this mentioned anywhere but perhaps it's one of those things everyone knows by second nature!! and it doesn't need saying out loud!

When I purchased my machine, I also bought a punch and a roll of card. I am now well into my third roll of card – I find the design of patterns really absorbing, but I think my punch is wearing out!! Anyway, must get back to "Minnie" before she starts without me!
Yours sincerely
Diana Wrightson
Rousay, Orkney

Dear Anne,
Here are a few tips that I hope will be of some use to your readers. The first is this:

When your medium length ribber wire needs replacing, buy binding wires instead – they are much stronger and last longer! On the same subject of ribber wires:

To keep the wires stored straight, acquire (buy from D.I.Y. shop or beg from the handyman of the house) a length of the plastic or copper piping used in plumbing. Insert a cork in either end and, hey presto, no more bent wires!

Now for tension squares: If you are not going to make the garment immediately after making a tension square, use adhesive labels with the relevant information such as tension used, the number of stitches and rows and the make of yarn. Stick one label on the tension square and one on the cone of yarn. You then have the details to hand even if you mislay your tension square.

Happy knitting everyone!
Yours sincerely
Mrs D. O'Meara
Wokingham, Berkshire

Dear Anne,
If any of your readers possess a ribber and a garter bar, here is a method for saving time when knitting jumpers and cardigans. Knit all the ribs first before making the main pieces of the garment, and keep them ready for use on the garter bar.

I knit each of the ribs in turn and transfer the stitches to the main bed, drop the ribber and then transfer the stitches on to the garter bar. In some cases it may be advisable to knit one row on the main bed before removing the stitches from the machine (when using a 2×2 rib or 2×1 rib for example, as you would have more than one stitch on a needle). This, too, can be easily achieved with the ribber in position, provided you finish on the correct side of the work with the ribber and main bed carriages set for tubular knitting in the appropriate direction.

It is possible to hold more than one rib on the garter bar, although I would not advise more than three layers. This method certainly seems to save time in the long run and also makes you feel that you are really making good progress when all you have to do is slip on the next rib!
Yours sincerely
Audrey Turner
Nottingham

Dear Anne,
I am now the proud owner of a secondhand knitting machine, a Knitmaster 323. Having been a rather less than avid hand knitter, I thought I would try my talents on a machine. "Oh dear" – I played around with it for two or three nights, then I made my way to our knitting shop, to the very helpful gentleman who runs it. He was full of hints and tips to help me get started, so I bought some wool in the hope of going back to knit a much needed jumper for my husband. Pattern and wool in hand, I dashed home and that's where my troubles started. I ran before I could walk! However, I persevered, and now I only have the neckband to do – a V neckband of all things!

My main reason for writing is that whilst I have been trying to master the basic techniques of the machine, my husband decided to look at his stamp collection. What a wonderful array of fabulous designs I could do, if only I knew how to work the machine! I wonder if any of your other readers' husbands are philatelists? If so, get them to show you their stamps – your imagination will run riot – mine did, and I'm only a beginner!!

My husband is pleased that I have taken an interest in his hobby (I did not before) and he is very proud to show me stamps from all over the world, some even dating back to before this century. Go on, take a look – you'll be surprised! I know that when I reach the point of designing my own knitwear, the first place I shall look for inspiration is in the albums.

By the way, I chose your magazine after borrowing a large pile of MKM from a friend who owns a Knitmaster 326. I've delved into each and every one for all sorts of reasons. I cannot wait to get the basics under my belt, then there will be no stopping me!!
Yours sincerely
Susan Smith
Newport, Isle of Wight

*Get those collections out and perhaps, like Susan, others of you will be able to "stamp" out a few good ideas!!*

moving the weights and comb up the work. Set up the tensions required for the rib and work the number of rows as appropriate.

I hope Mrs Worthington will find this helpful – it really is worth the effort. Tell her to try it on a sleeve before she attempts the main rib for the back or front of an adult's sweater!

**Yours sincerely**
**Mrs Irene Spiers**
**Feltham, Middlesex**

Dear Anne,
First, may I say how much I enjoy your magazine. I was reading the September 1990 issue and someone was enquiring about suitable storage for yarns and equipment. Well, I am lucky enough to have a spare bedroom for my knitting machine and other crafts, and I found the ideal storage "thing" at my local auction sale!

It is a 6ft 6in tall set of shelves with adjustable heights facilitated by holes and pegs down each side. This is marvellous for positioning each shelf to a required depth in order to accommodate cones and so on. The bonus is a double cupboard at the bottom for all my bits and pieces! This was in very good condition and, at only £3, it was very reasonable.

I also find that blanket boxes are good if you wish to keep things tidy and out of sight!

**Yours sincerely,**
**Vera Savory**
**Watton, Norfolk**

Dear Anne,
I was about to write to you regarding the question to Pat Coulston (September 1990 issue) – "I have heard it said that you can knit two sides of a neck at the same time – is this correct?" After some trial and error I managed to do this, but not until my weakened brain told me to use my yarn separators and also to bring my side levers forward! I have since received my October issue and see that you have mentioned this point. Thank you!

Now to the real reason for writing to you. Getting bored practising on the same old piece, over and over again, I decided to try something different – picture knitting. I chose an electronic chart with two donkeys and hand selected the needles for the contrast colour. This is a slow process but the result was well worth the effort. One little reminder though is to take the contrast yarn up each side as you would for single motif knitting to neaten the edges. I have passed this information on to the members of a knitting club I attend and it created a lot of interest.

I am the owner of a Singer 700 (Knitmaster to you people in the U.K.) I would dearly love an electronic machine but funds are not available so I will just have to carry on with my old faithful!

**Yours sincerely,**
**Mrs J Bunting**
**Ladner, B.C., Canada**

Dear Anne,
I was recently in a knitting machine shop when a lady came in with a damaged machine. She told the shop owner that she had dropped it, but not to worry because it had only recently been purchased from that shop and it was still under guarantee! The owner obviously did not recognise her customer and tactfully explained that guarantees didn't cover dropped machines, but she'd be happy to look at it.

The customer then went on to tell the shop owner that she had obtained the machine from a friend who found she could not get on with it and that it was the friend who had actually bought the machine in the shop a few months before. You can imagine how crestfallen she was to hear that in that case, this was a secondhand machine and the guarantee was not transferable!

I wonder how many people realise this when they are buying secondhand machines – however new they are!?

**Yours sincerely**
**Mrs Dixon**
**Middle Rasen, Lincs**

Dear Anne,
Here is a tip on drawing with an electronic pen combined with a beauty tip – two ideas for the price of one!

When your electronic pen/mascara wand starts to dry up, don't throw it away yet. Instead, run it (pen or wand) under a very hot tap for about 20 seconds, cap on of course, and dry the outside. Give it a good hard shake and all the ink/mascara that had dried up will now be in a liquid state again to give you many more patterns/beautiful eyes, before it needs replacing!

Hope this helps to stretch the pennies (or pounds these days), and why is it that we only ever remember that we should have bought a replacement when we go to use the item?!

**Yours sincerely**
**Trixie Domoney**
**Moordown, Bournemouth**

*Thought for one moment there that Trixie was about to tell us that*

36►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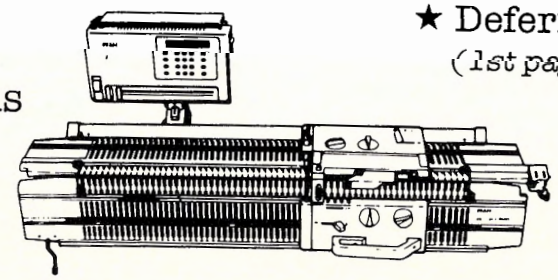

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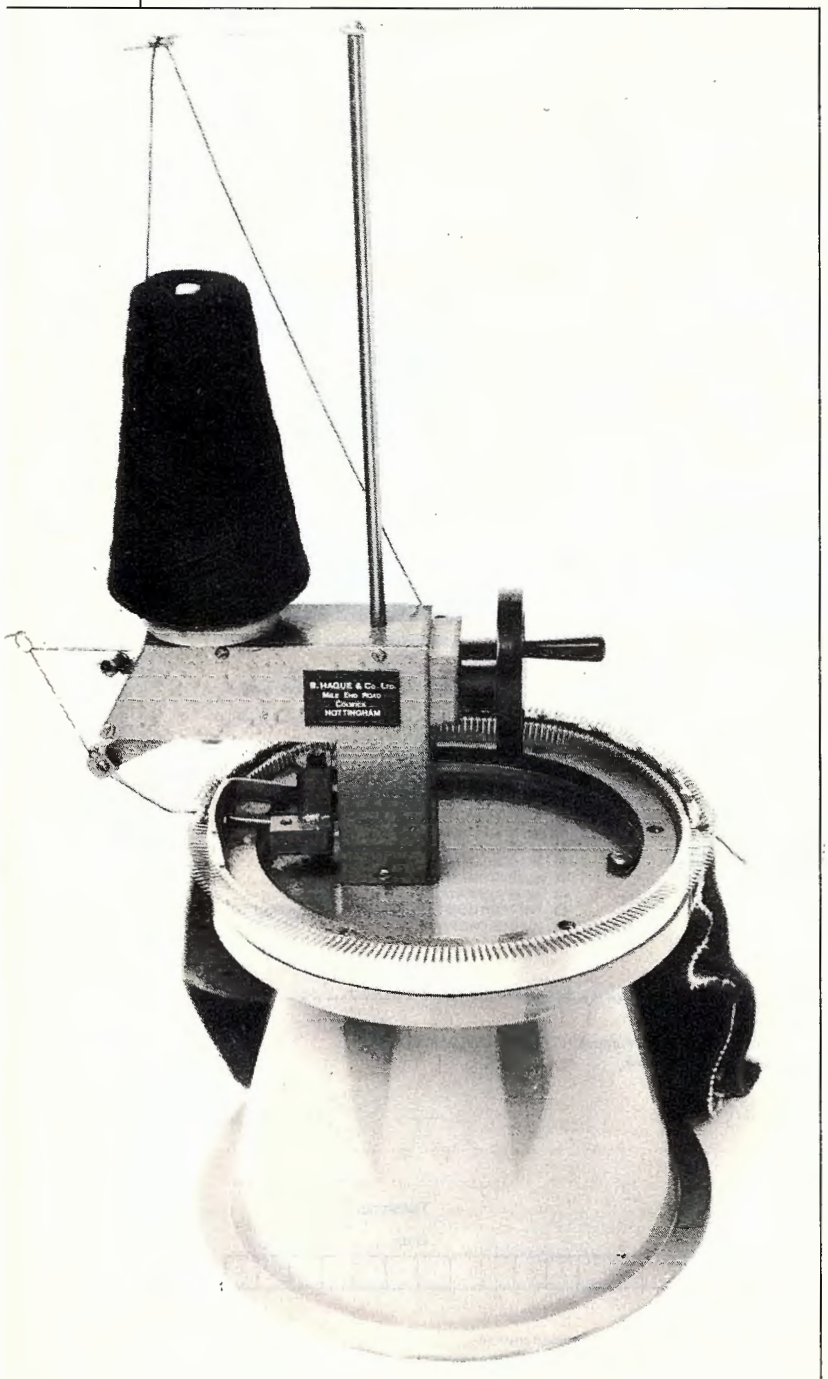
# TINKERING WITH A TOYOTA

**A question often asked in classes is, "what is the best way to make up a garment?"; like all things in machine knitting, the choice really rests with the knitter. All I can do is give a selection of ways and point out what I have found right or wrong in the process.**

**Ann Taylor**




## LINKERS

When the Belinky linker first came on the market here, it brought a revolution to making up knitwear at home. Previously there had been a small type of sewing machine, rather like a child's, somewhere in the 1950s, but, although I have seen one (and it did not work!), I gather there was not a great deal of success with it. The arrival of the Belinky opened up a whole new world in time-saving techniques and it became extremely popular.

Being all things disastrous to a sewing machine, I took to the Belinky like a duck to water.

There are a few still doing the rounds second-hand and many are still being used by their original owners.

It was a joy to be able to match patterns and stripes and the speed, after years of hand sewing, was terrific.

I only had the short comb with mine, but that did not prove to be a disadvantage and the machine served me faithfully until I saw the Hague linker, which I eventually acquired.

The circular system of the Hague linker, similar to that of the A 500 electric linking machine sold by Toyota, enables one to sew up as long a piece of knitting as one wants. It is hand-operated, though there is an electric one on the market as well.

If one remembers to use a long piece of waste yarn when knitting, placing open stitches on to the prongs is relatively easy – though I still have the occasional blood-letting session! My fault, I hasten to add, not the machine's. The prongs are very sharp! As with the Belinky, I like being able to match up patterns and stripes without hassle and being able to go one stitch in for a seam. This makes it neat and less bulky than when hand sewing.

I have never used either machine for surface design, merely because it does not appeal to me, but those garments I have seen decorated in this way have been good and looked professional.

A cast-off linker may be used for joining seams on the machine, but I have always felt this made the side seams or the back of skirt seams rather too tight.

## HAND SEWING

When it comes to welts, cuffs and neck bands, I continue to use mattress stitch.

This is incredibly neat and satisfying to do. We had a club member who mattress stitched all seams and it was impossible to see any join on the right side of the work.

Like most things, it is a matter of practice and she became quite speedy and still made an excellent job of it all.

Backstitching by hand needs to be carefully done, to keep the seam straight. When matching patterns and stripes, it is quite easy for them to slip. A tip I was given years ago was to use paperclips to anchor the pieces of knitting together at the point of the pattern and it does help, as do plastic pins, the kind hairdressers use to hold rollers in place.

Place them sideways on to the knitting, not following the usual up and down method and they stay in more firmly. Over-sewing on the wrong side can look awful in a lot of instances, but can give a professional finish on fine yarns and lace work, where a bulky back-stitched seam would be disastrous.

## FINISHING ON THE MACHINE

Most knitters these days shape the shoulder with the holding position, take off on to waste yarn, then replace both front and back shoulders on to the machine with one set of stitches behind the latches and one set in the hooks. Then they knit one stitch through the other along the row, knit one row at tension ten and latch tool off.

This makes a very neat shoulder seam that is almost invisible.

However, some knitters do this on the side seams and sleeve seams, by picking up the loops at the side and knitting one through the other. Then instead of latch tooling off, which makes the seam tight, they either link off with the cast-off linker, or cast off by hand round the sinker posts. After joining the shoulder seams, particularly with drop shoulder garments, it is easy to pick up stitches round the armhole, knit the sleeve down to the cuff area and take off on to waste yarn at that point. The cuff is then knitted separately and attached to the sleeve, again by knitting one stitch through the other, knitting one row at tension ten and casting off round the sinker posts.

Welts are also attached in this manner, especially on sideways knitted garments.

The one long seam on a circular skirt can present a problem which can be overcome by knitting the first and final row at a much higher tension than the rest of the skirt. Then the stitches can easily be picked up and knitted through as before. I would then prefer a cast-off round the sinker posts as opposed to a latch tool cast-off.

If one forgets to use a higher tension for the first and last rows the seam can pull up and show on the hem-line, though this can be disguised successfully by crab stitch crochet.

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# DESIGN LINE

**A skirt is a pretty vital component of any woman's wardrobe. This pattern CLARA is extremely simple, using entirely straight pieces and it can be adapted to make a super garment for any occasion.**

## Ann Durkan

I have knitted two examples, a luxurious full skirt and an elegant slim-line version. Following through with my mix and match theme, the CLARA skirt is ideal for teaming with any of the previously featured garments. Here it is photographed with its own specially designed top which will be next month's pattern.

The pattern given here is for a full skirt and measures approximately 30 inches from waist to hem. The fullness is achieved by knitting four skirt panels of 200 stitches each. This is suitable for all figure types. On larger ladies, the skirt will be a little less full but equally flattering.

As the skirt is knitted in straight pieces, it is easy to adjust the depth of the yoke and the length of the panels to suit.

I knitted the full skirt in two strands of Bonnie's French Crêpe combined with one strand of my fine bouclé Lurex to give the fabric a lustrous sheen for glamorous summer evenings. The slim-line skirt is the same pattern but knitted with only two panels. Instead of the Lurex I have included one strand of plain white 120's polyester sewing thread to give the fabric a cool, crisp, 'cotton' feel. The two panels of 200 stitches each fit up to size 14. For the larger sizes knit three


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## 6 CLARA SKIRT

### PATTERN RATING

* Easy to knit

### MACHINES

This pattern is suitable for standard gauge machines.

### MATERIALS

**SKIRT – EVENING WEAR**
Bonnie's French Crêpe.
1 [1, 1, 1] × 500g cone in Navy (MY).
Ann Durkan Fine Bouclé Lurex.
1 [1, 1, 1] × 5,000 metre cone in Royal (MY).
Elastic to fit waist.
**SKIRT – DAY WEAR**
Bonnie's French Crêpe.
1 [1, 1, 1] × 500g cone in White (MY).
Ann Durkan 120's Sewing Thread.
1 [1, 1, 1] × 5,000 metre cone in White (MY).
Elastic to fit waist.
**GARMENT WEIGHT**
**SKIRT – EVENING WEAR.**
Finished garment in first size weighs 450g.
**SKIRT – DAY WEAR.**
Finished garment in first size weighs 260g.

*The fibre content of French Crêpe is 89% Acrylic, 11% Polyamide. For further information about these yarns, please write to Bonnies Wools, 1273 Bristol Road South, Northfield, Birmingham B31 2SP. Ann Durkan Designs, Michaelmas Cottage, Twineham, West Sussex RH17 5NN.*

### YARN THICKNESS

French Crêpe is fine weight and knits as two ply.

### MEASUREMENTS

To fit hips 87-92 [97-102, 107-112, 117-122] cm, 34-36 [38-40, 42-44, 46-48] in.
Knitted length to waist channel 73.5 cm, 29 in (adjustable).

*Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.*

### TENSION

**SKIRT – EVENING WEAR**
40 stitches and 49 rows to 10 cm, 4 in measured over stocking stitch, using two strands of French Crêpe and one strand of Fine Bouclé Lurex together after steaming and pressing (tension dial setting approximately 4).
**SKIRT – DAY WEAR**
40 stitches and 49 rows to 10 cm, 4 in measured over stocking stitch using two strands of French Crêpe and one strand of sewing thread together, after steaming and pressing (tension dial setting approximately 4).

*For perfect results, please check your tension carefully.*

### ABBREVIATIONS

See page 4.

### KNITTING NOTES

We used knit side of knitting as right side of garment. Wind off half of French Crêpe on to a separate cone. Two strands of Crêpe and one of Lurex or sewing thread are used together throughout.

## GRAFTING

This is the ideal answer for the back seam of a skirt, or any place where stitches on waste yarn are to be joined.

There are many illustrations around of grafting but the best I have encountered comes with the In-ex Skirt steaming kit. It really is a good example and makes grafting easy.

## NECKLINES

There are many ways to finish a round neckline, with or without a ribber.

I think most knitters now knit the band, then add the garment to the band and finish by casting-off round the sinker posts.

The other way, of course, is that of picking up round the neckline of the garment and, after either transferring stitches to the ribber or for a mock rib, knitting the required number of rows and picking up from the point of starting, finally knitting one row and casting off.

However, if the neckline looks a little messy, as can sometimes happen when picking up, try picking up with the right side facing, knitting the band and transferring all stitches to the main bed. In the case of single bed rib, bring all needles into work and knit about four rows of stocking stitch, then remove on to waste yarn. The band may now be brought over to the right side of the garment and backstitched through the last row of stocking stitch. This then covers the picking up point and gives a nice finish to the neck band. Incidentally, if you have never tried shaping the band by decreasing and increasing tensions, do give it a try. It also shapes the band to the shape of the neck.

The finish with the back-stitched band is similar to that of a cut-and-sew band but because there is less bulk, it lies flat.

## THE SEWING MACHINE

As most of you will know of my love/hate relationship with a sewing machine you will be surprised to find that I have successfully put garments together using one!

I found the correct tension for the pressure foot and used a small zig-zag stitch and have used this method quite a few times, particularly on two-piece skirts where I have used fusible nylon to line them. I have also used the sewing machine on garments in fine yarn that have been heavily pressed and there, I think, lies the answer to my success. The heavy pressing made the fabric more manageable. I think this because, fired by my success, I went on to machine together the seams of a four ply garment, without success. In unpicking the sewing stitches I also managed to rip into the knitted stitches, which led on to picking up and patching. This resulted in me acquiring a garment that had started out for someone else!!

Know the feeling?

Often when I read that one's own knitwear should be the only advertisement one needs I slink into a corner with a cynical laugh! Mind you – the repair jobs are all on the inside, but I know they are there. One in particular I keep especially to wear to class to show how to get out of a mess when it all goes wrong!

At least, nothing in experience gets wasted.

If your experience with a sewing machine is better than mine, then do experiment with a swatch and do some button holes. They look really super made on a sewing machine and, although I claim to be such a duffer at it, whenever I suggest to someone that they should if they have a sewing machine use it with their knitwear, they are usually delighted with the results.

## THE ULTIMATE FINISH

Of course the sewing machine and appliqué were made for each other and scraps of satin, suede or leather appliquéd to your garment really give the finishing touch, which, if properly done should make you very proud.

The shock of seeing a plain mohair sweater with red satin poppies appliquéd on to it selling at £250 has never left me!

## CHUNKY SEWING

If you own a chunky machine you may have had a problem sewing a fine seam. It is difficult to split chunky yarn and sewing thread can cut into the yarn too tightly.

Try Anchor embroidery yarns. There is such an enormous variety of colours in their range that you are sure to find one to match your chunky yarn. It works on mohair as well.

I have only dealt with finishing as far as putting the garment together is concerned. Included in finishing, of course, comes pressing and steaming and here you must decide what you are going to do.

Most 4 ply acrylic garments do not require even a hint of steaming, but any knitted in pure wool or cotton benefit from a damp cloth and a hot steam iron. So too, do the fancy silky yarns on the market and many a garment could be improved by a heavier hot steaming press.

Remember, if you are in any doubt about how to press the type of yarn you have knitted with, this is yet another use for your tension swatch – try it out on this first.

It will save you much heartache if you do.

Knit well and finish even better! Till next month.


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slightly narrower panels by using fewer needles.

I have so many ideas for this design that I cannot detail them all here. However, I will mention just a few to fire your imagination. The full skirt, when knitted really short, is ideal for most sporting occasions, from tennis to skating. Knitted floor-length, it is a truly opulent evening skirt. For really dramatic impact, knit six panels and wear them over full net petticoats.

The skirt panels can be attached to the yoke in pleats to give gently flowing, formal folds. Normally pleating is worked out mathematically and hooking up the stitches to the yoke is a rather painstaking task. So, as maths is not my favourite subject and I like to get things right first time, I have devised my own, fairly foolproof, method. Knit a short sample of 200 stitches and take off machine with 20 rows of waste yarn. Steam press it. Now, I know this is going to sound odd, but try it! Put on a waist slip. Pin the sample to the slip at the level where you would like the yoke seam to be then arrange the width of the pleats to the most flattering effect. See how far around you the panel has reached. From this it is easy to work out how many panels you need and how to hook each one up on to the machine to achieve the best width of pleat for you. There you have it. Bespoke pleating! Remember to arrange things so that the seams come on the underside of a pleat!

I hope this gives you plenty of ideas for getting the most from just one pattern.

## EVENING WEAR

### PANELS (KNIT 4)

Push 200 Ns to WP. * Using MT and WY, cast on and K approx 20 rows ending with carriage at right. Set RC at 000. Using MT+4 and MY, K 1 row. Using MT, K 9 rows. Transfer every alt st to adjacent N leaving empty Ns in WP. K 10 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed. Using MT+2, K 1 row. Set RC at 000. Using MT, K 280 rows. Adjust length at this stage, if required. Using MT+2, K 1 row. Work measures 59 cm, 23¼ in. Using WY, K approx 20 rows and release from machine *.

### PRESSING

With wrong side facing, pin out all pieces to measurements given. Steam press carefully following instructions on cone band.

### BACK AND FRONT YOKE ALIKE

Push 130 [150, 170, 200] Ns to WP. With P side of 2 panels facing, replace sts on to Ns gathering evenly. Unravel WY. * Set RC at 000. Using MT+1 and MY, K 1 row. Using MT−1, K 80 rows. Adjust length at this stage, if required.

ELASTIC CHANNEL

Using MT+6, K 1 row. Using MT, K 9 rows. Make a hem by placing loops of loose row on to corresponding Ns. Using MT+6, K 1 row. Cast off *.

## DAY WEAR

### PANELS (KNIT 2 [3, 3, 3])

Push 200 Ns [148, 160, 176] Ns to WP. Work as for panels of evening wear from * to *.

### PRESSING

Work as for evening wear.

### BACK YOKE

Push 130 [150, 170, 200] Ns to WP.

1ST SIZE

With P side of 1 panel facing, replace sts on to Ns gathering evenly. Unravel WY.

2ND, 3RD AND 4TH SIZES

Pin seams tog at waist. With P side facing and a seam at centre, replace [111, 120, 132] sts at each side on to Ns gathering evenly.

ALL SIZES

Work as for yoke of evening wear from * to *.

### FRONT YOKE

Push 130 [150, 170, 200] Ns to WP.

1ST SIZE

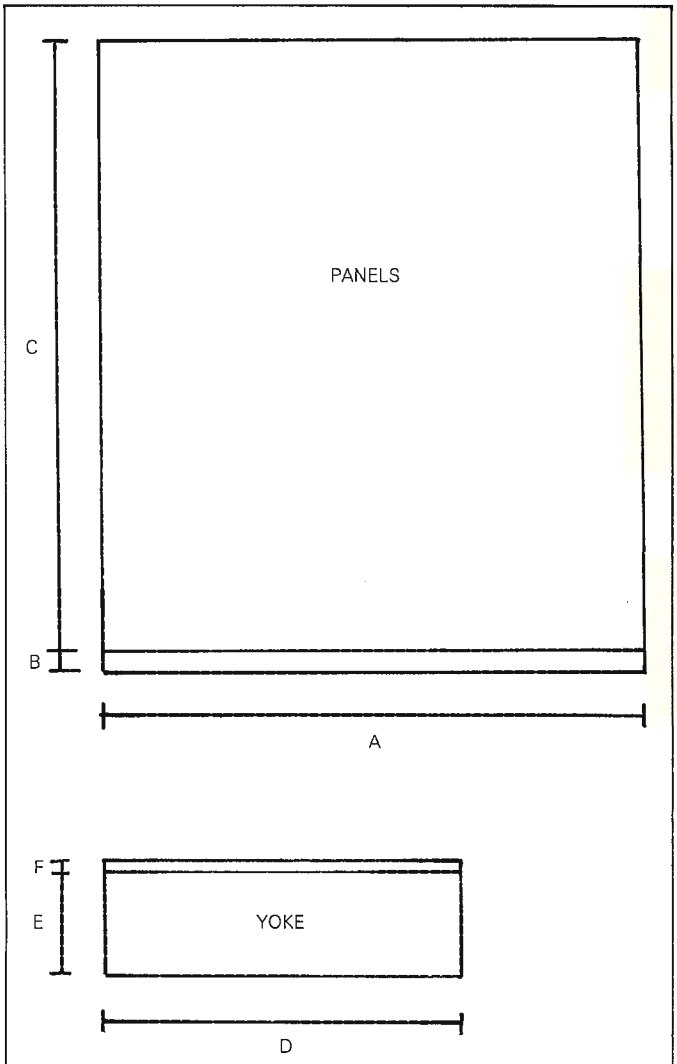
With P side of one panel facing, replace sts on to Ns gathering evenly. Unravel WY.

2ND, 3RD AND 4TH SIZES

With P side facing, replace rem [222, 240, 264] sts on to Ns gathering evenly.

ALL SIZES

Work as for yoke of evening wear from * to *.




A = 50 cm Evening Wear; 50 [37, 40, 44] cm Day Wear.
B = 2 cm
C = 57 cm
D = 32.5 [37.5, 42.5, 50] cm
E = 14.5 cm
F = 1 cm

### MAKING UP

Join panel and yoke seams using fine over-sewing sts, leaving an opening in elastic channel. Insert elastic and join ends securely.

### STEAMING AND PRESSING

Please use a steam iron which has a 'shot of steam' button for best or easiest results. If you do not have one, place a large, very damp cloth across the ironing board. Place skirt over this, with wrong side facing you.

It may be helpful to tack a line across the board, e.g., 69 cm, 27 in. Use this as a guide for the skirt. Using lots of steam, but hardly touching the fabric with the iron, gently press into shape. Complete the whole garment in this manner. It may be necessary to give the skirt a little tug to ease it into the correct length. Place garment over dress stand and allow to settle for 24 hours. If you do not have a stand, then peg skirt at waist to a wire hanger and leave as before. You may need to give the garment a finishing steam after a couple of days when it has had time to settle.

## BACK

Handle down. Orange strippers. Set up 66 [72] Ns at left and 65 [71] Ns at right of centre on each bed in WP. 131 [143] Ns on each bed. * Arrange Ns for 2×2 rib (2×1 N arrangement) as in diagram I. Set lock on N/N and stitch size to 2/2. Using MC, K 1 row. Set lock on CX/CX and stitch size to 2½/2½, K 3 rows. Rack one full turn to the right. Transfer end st on back bed at right to front bed end N and push empty N to NWP. Set RC at 000. Set lock on N/N and stitch size to 3½/3½, K 27 rows. Push up empty Ns in between Ns on both beds to WP for full needle rib. Set lock on CX/CX and stitch size to 2½/2½, K 2 rows. Set lock on N/N and stitch size to 4/4, K 1 row. Set RC at 000. Put a pusher into rest position under each front bed N in WP *. Put card holder at centre of needlebed. Insert card into card holder and set on 0. Programme card with Deco. Set lock on N/BX←, Deco on O4 and stitch size to 5/5. Cont in stripes of 2 rows MC and 2 rows C. K until RC shows 168. Work measures 34.5 cm, 13½ in. Place marker at each end.

SHAPE ARMHOLES

(Remember to return pushers under dec sts to blocking rail.) Set RC at 000. Dec 1 st on each bed at each end of every alt row until 119 [131] sts rem on each bed. K 1 row. RC shows 13. Leave Deco at left. Dec 1 st on each bed at each end of next row. Leave lock set to N/BX←. Cont in stripes (make sure that the pushers are in rest position before you start the 2 rows in MC and in WP before you start the 2 rows in C). Dec 1 st on each bed at each end of every alt row until 101 [113] sts rem on each bed **. K 106 rows. RC shows 136. Place a marker at each side of centre 37 sts on front bed. Cast off.

## FRONT

Work as for back to **. K 50 rows.

# 7 DUOMATIC TOP

## PATTERN RATING

** Fairly easy for knitters with some experience

## MACHINES

This pattern is suitable for Passap or Pfaff Duomatic machines with Deco.

## MATERIALS

Denys Brunton Duette.
1 [1] × 250g cone in Pale Blue (MC)
1 [1] × 250g cone in White (C)

**GARMENT WEIGHT**

Finished garment in first size weighs 240g.

*The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Cleckheaton, West Yorkshire BD19 3QR.*

## YARN THICKNESS

This yarn is medium fine weight and knits as three ply.

## MEASUREMENTS

To fit bust 92-97 [102-107] cm, 36-38 [40-42] in.
Actual size 103 [113] cm, 40½ [44½] in.
Length to shoulder 58 cm, 22¾ in.
Sleeve seam 18 cm, 7 in.

*Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.*

## TENSION

100 stitches (50 stitches on each bed) to 20 cm, and 100 rows to 17.5 cm, measured over pattern (stitch size setting approximately 5/6).

*For perfect results, please check your tension carefully.*

## ABBREVIATIONS

See page 4.

## KNITTING NOTES

We used Deco card 3 from basic set.
Remember to put a pusher into the blocking rail for every stitch decreased and to bring a pusher into rest position for every stitch increased.
Alterations in length should be made in multiples of 4 rows.

SHAPE NECK

Using a length of MC, cast off centre 11 sts on each bed. Return pushers under these Ns to blocking rail. Note position of pushers at left and return to blocking rail. Using a length of WY, K sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. (Remember to return pushers to blocking rail.) Dec 1 st on each bed at neck edge on every 4th row until 32 [38] sts rem on each bed. K 4 rows. Cast off. Return pushers to blocking rail. Unravel WY bringing Ns back to WP. Put a pusher into noted position under each front bed N in WP. Finish to correspond with first side, reversing shaping.

## SLEEVES

Handle down. Orange strippers. Set up 104 Ns on each bed in WP. Work as for back from * to *. Set lock on N/BX← and stitch size to 5/5. Cont in stripes of 2 rows MC and 2 rows C. Shape sides by inc 1 st on each bed at each end of every 8th row until there are 120 sts on each bed. K 11 rows. RC shows 75 and work measures 18 cm, 7 in. Place marker at each end.

SHAPE TOP

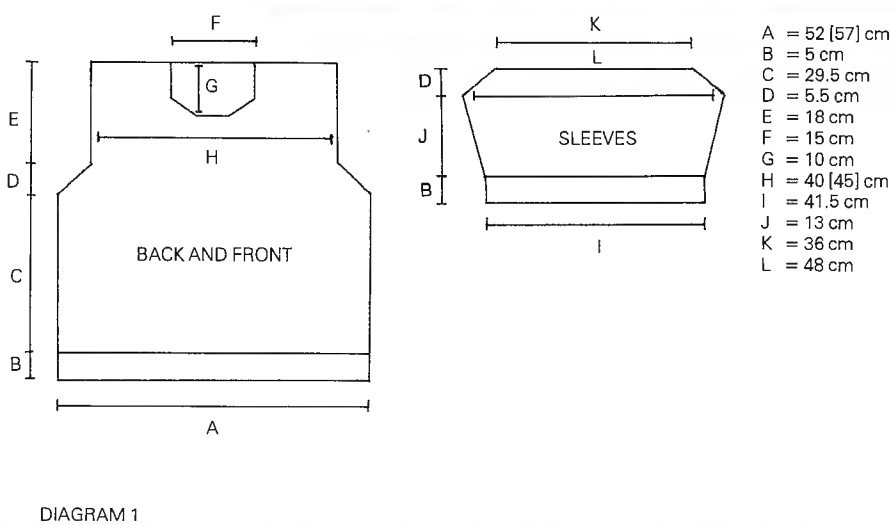
(Remember to return pushers under dec sts to blocking rail.) Dec 1 st on each bed at each end of every alt row until 90 sts rem on each bed. K 1 row. RC shows 106. Cast off.

## NECKBAND

Handle down. Orange strippers. Set up 131 Ns on each bed in WP. Arrange Ns for 2×2 rib (2×1 N arrangement) as in diagram 1. Put a pusher into WP under each back bed N in WP. Push up empty Ns in between Ns on back bed to WP. Set lock on N/N and stitch size to 3/3. Using MC, K 1 row. Rack one full turn to the right. Set RC at 000. Set lock on BX/N and stitch size to 3½/3½, K 30 rows. Push up empty Ns in between Ns on front bed to WP. Set lock on CX/CX and stitch size to 2½/2½, K 2 rows. Set lock on N/N and stitch size to 4/4, K 1 row. Black strippers. Set lock on CX/CX and stitch size to 5½/5½, K 6 rows. Either K a few rows in WY and release from machine or join on the machine using the Passap method.

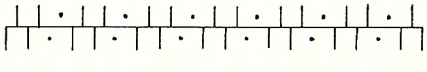
## MAKING UP

Join one shoulder seam. If you have not already used the Passap method for joining neckband, steam the tubular edge of band, then pin it into position. Unravelling WY as required, backstitch through open loops of last row worked in MC, first on the right side, then on the wrong side. Join second shoulder and neckband seam. Pull neckband gently to close the rib. Set in sleeves. Join side and sleeve seams.




A = 52 [57] cm
B = 5 cm
C = 29.5 cm
D = 5.5 cm
E = 18 cm
F = 15 cm
G = 10 cm
H = 40 [45] cm
I = 41.5 cm
J = 13 cm
K = 36 cm
L = 48 cm

DIAGRAM 1



Extra Stitch

Charts: FREEMANS CATALOGUE Brand NICKY REES

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# DUOMATIC UPDATE

**This month, instead of an article, George le Warré introduces his latest set of machine conversion charts. These charts compare the facilities available on the various makes of machine.**

## George le Warré

We are publishing George's charts as a three-part series which you can pull out and keep for instant reference. The first part compares, as you see, parts and accessories. At a glance you can find out the method or system used by each manufacturer to achieve the same process.

Next month the pull out chart compares ways of knitting stitch types and the third part covers techniques.

We are pleased to be able to offer this unique reference material which we know will be enormously helpful to all those readers who ask our advice about their choice of knitting machine. The charts allow one to consider all the features available with each make – it then only remains to choose the right model! Tutors and clubs will also find the charts a boon and the quick reference to stitch methods will be appreciated by all knitters.

*Don't miss Part 2 in the July issue.*


# DUET INTERNATIONAL

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7

PART 1 PARTS AND ACCESSORIES
PULL-OUT AND KEEP

# KNITTING MACHINE CONVERSION CHARTS

A MACHINE KNITTING MONTHLY SPECIAL

George le Warré

The variety of makes and models of knitting machines available on the market is quite bewildering. Particularly to anyone who is a relatively new knitter. All knitters have their particular favourite machine and tend to swear by it. It is only human nature to want to know all there is to know about "your" machine and to try to persuade others that the machine you love the best is the one that is the answer to everything. It is also unfortunately true that the absolutely ideal knitting machine does not exist. All machines have their own particular capabilities and specialities at which they excel and other things that they are not so good at. So a machine that is all things to all people is a hard beast to find.

Because manufacturers of machines have never yet come together to "standardize" (I hate that word), names and techniques for machine knitting, the job of the poor knitter is not helped any when trying to knit garments from patterns published for a machine that is not the same make or model as the one they are using. This applies particularly to Passap System knitters, as there is a host of patterns for Japanese made machines, but relatively few dedicated just to Swiss machines. This can make using a pattern from a Japanese machine on the Duomatic or 6000 a nightmare for those who are not familiar with the terminology used.

With this in mind, I originally published a machine parts and techniques comparison table in "A Dictionary for French Electronic Knitting Machines" in 1986. This has appeared recently in its original form in several other publications, but is now very out of date. It did not include the Passap System 6000 machines, or any of the later models from all other companies. So in this issue of the magazine and the next two, I am giving you the latest version of these charts. Please destroy any previous editions that you may have kept for reference, as these supersede all versions previously published. They are definitely oriented towards Passap and Superba System machines for much of their content, but knitters on other makes of machine may also find them useful.

To start with, we shall be looking at the names of the basic machine parts and accessories, followed by stitch types and techniques. Included with the last article in this short series, will be a stitch size comparison for all machines, also updated, which many knitters find helpful. The charts are by no means exhaustive and do not cover every possibility, but the commonest and most useful items have been included and I hope you will find them useful.

COMING NEXT MONTH: PART 2 STITCH TYPES

| NAME | BROTHER | PASSAP | SILVER | SUPERBA | TOYOTA |
|---|---|---|---|---|---|
| KNITTING CONTROLS | Cam Buttons | Selector Dial & N-X Lever | Single Cam Lever | Keys | Cam Buttons & Cam Lever |
| PATTERN SELECTION | Electronic & Punchcard Models | Duomatic Punchcard, 6000 Electronic | Electronic & Punchcard Models | All Double Bed Models Electronic | Punchcard Only |
| TRANSFER CARRIAGE | Transfer Carriage. (Ribber to Main ONLY) | U70, U80, U100, U100E Transfers stitches to either bed | Transfer Carriage. (Ribber to Main ONLY) | Transfer Carriage. Transfers stitches to either bed | Transfer Carriage. (Ribber to Main ONLY) |
| GARTER CARRIAGE | Electric Garter Carriage In Conjunction with Patterning | U80, U100, U100E (Manual) in Conjunction with Patterning | No Equivalent use Garter Bar | Manual Garter Carriage in Conjunction with Patterning | No Equivalent, use Garter Bar |
| LACE CARRIAGE | Lace Carriage Extension Rails Necessary | U100, U100E No Extension Rails | Optional Lace Carriage on some models Carriage included some models | Use Transfer Carriage or Garter Carriage | Lace Carriage Extension Rails not necessary on latest models |
| INTARSIA CARRIAGE | Intarsia Carriage | PICTO Intarsia Lock | Intarsia Carriage AG20 or Cam Lever to I some models | Intarsia Carriage | Intarsia Carriage |
| CHARTING DEVICE | Knit Leader | Forma | Knit Radar | Pattern Driver | Knit Tracer |
| SHAPES COMPUTER | No Equivalent | **DUO** Form Computer **6000** Built into electronics | No equivalent | Knitting Computer DigiForm USA Built into **9000** electronics | No Equivalent |
| COLOUR CHANGER | Differing models for single/double bed work. Single action push-button | 2 or 4 colour changer. Semi-automatic | 4 colour changer for single/double bed work. Single action push-button | 4 colour changer. Fully automatic for 2 3, or 4 colour changes | 4 colour changer. Single action push-button |
| CARD PUNCH | Handy Punch & Rachet Punch | Card Punch for DUO only | Handy Punch & Rachet Punch | None necessary. All electronics | Pop Punch |

| NAME | BROTHER | PASSAP | SILVER | SUPERBA | TOYOTA |
|---|---|---|---|---|---|
| NON-MAIN BED PATTERN CHANGER | Ribber Carriage LiLi Buttons. Limited changes | Arrow & Zero Keys. Unlimited Pattern Changes | None included Optional extra carriage some machines | Front Carriage LiLi Buttons. Limited changes all models | None |
| EDGE STITCH RETAINERS | None | Edge Springs Retain edge stitches on needles | None | None | None |
| BACK & FRONT CARRIAGE CONNECTOR | Connecting Pin | Lock Connection | Link Pin | Coupling Catch | Front Holders |
| SECOND NEEDLE BUTT | None | Pushers. 1 for every needle on machine | None | None | None |
| PATTERN NEEDLE SELECTION | Punchcard & electronics Needles selected within bed, not carriage. Pre-select on previous row. | DUO Pushers selected automatically by Deco & Reader, or manually. 6000 Pushers selected electromagnetically by front lock. Both in current row. | Punchcard Selection to needles from Memory Drum on carriage in current row. Electronic Selection to needles electromagnetically in current row | All Machines Electromagnetic selection to needles in current row | Punchcard only Needle Selection direct to needles within machine, not carriage |
| CAST ON COMBS | Cast on Combs & Weights | Combs & Weights Not normally necessary, useful for some stitch patterns | Cast on Combs & Weights | Mounting Combs & Weights | Cast on Combs & Weights |
| STITCH PUSHERS | None | Orange, Blue & Black strippers | None | Push down wheels + comb double bed | None |
| WEAVING BRUSHES | Weaving brushes | None | Weaving brushes | Weaving brushes | Weaving brushes |

| NAME | BROTHER | PASSAP | SILVER | SUPERBA | TOYOTA |
|---|---|---|---|---|---|
| **LINKER** | Automatic Linker | Tricofit Cast Off Lock | Linker Carriage SC1 or SC3 | None | None |
| **BED SPACE ADJUST** | Use Close or Fine Knit Bar | None | Use Close or Fine Knit Bar | Bed Space Selector. Adust from 3 - 6 mm | Use Close or Fine Knit Bar |
| **ELECTRONIC CONNECTER** | None. Needles selected under bed | Curly Cable from Console to Front Lock | Curly Cable From Electronics To Carriage | Cursor Connects Electronics to Carriage | None Machines non Electronic |
| **PATTERN PLACEMENT** | Memory Key + Numerals for Width | POSITION option within Programme | N1C and/or PC s (Point Cams) | Position Cursor stops. **9000** Motif Placement on Screen as well | No electronics Punchcard with dial |
| **SMOOTH OUTLINE ON ENLARGED DESIGNS** | Not applicable electronics or punchcard | Automatic. Selected from Programme | Not applicable electronics or punchcard | Use Decorative or Artistic setting on S48. Manually via TV screen & mouse 9000 | Not applicable |
| **PATTERN ADVANCE** | Card Feeding Dial | Card Transport Wheel DUO 6000 >>>key + numerals | Card Advance | S48 Manual Programme Card Advance S44 Pattern Advance 9000 "R" Key + Numerals | Card Feeding Dial |
| **STITCH SIZE CONTROL** (See Separate Comparison Charts) | Tension Dial From 0 - 10 giving 31 sizes | Stitch Size Dial From 1-8 giving 29 sizes | Tension Dial From 0 - 10 giving 31 sizes | Stitch Size Dial From 1-12 giving 23 sizes | Tension Dial From ● 1-10 giving 33 sizes |
| **YARN MASTS** | Yarn Tension Unit | Tension Arms | Yarn Brake | Tension Unit | Upper Tension Unit |
| **CARRIAGES** | Carriages Main, Back Ribber, Front | Locks, Back & Front | Carriages Main, Back Ribber, Front | Carriages Back & Front | Carriages Main, Back Ribbing, Front |
| **STITCH SINKER MECHANISM** | Sinker Gate Pegs | Striking Comb | Sinker Gate Pins | Flow Combs | Sinker Hooks |

# THE YOLK FOLK

## A Big Event at Crackerville. Part 2 and Conclusion

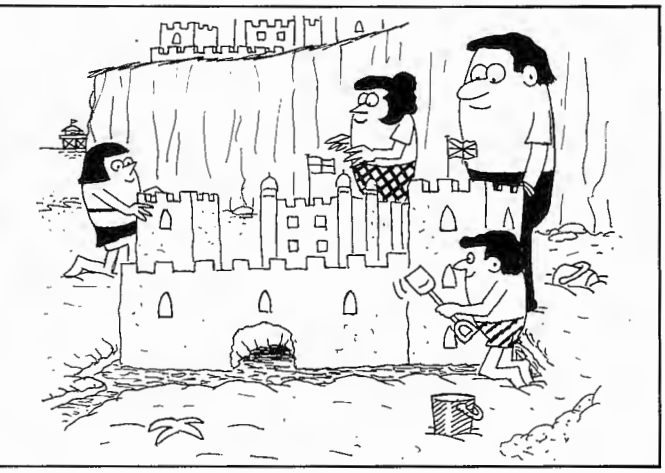
Mum and Dad Egg had, of course, been left with the task of carrying all the packages and parcels, buckets and spades to the beach. So it wasn't very surprising that they were a little cross when they joined the twins at the sea's edge.

"So, ho, ho, ho, here's a fine state of affairs, Mum and I are left to do all the heavy work whilst you two just disappear into thin air," Dad complained.

"Sorry, Mum, sorry Dad," chorused the twins. "We know it's your day eggsactly as much as ours," Reggie added. "We just didn't stop to think."

Soon, all was forgiven and, after a moment or two spent unpacking, it was time for a cool, refreshing drink and a light snack that Mum had prepared. Then it was time to start the serious work of the day – Fort Eggmound the Second was due to rise from the golden sands!

The real Fort Eggmound stands high upon a steep cliff overlooking Hardboiled Harbour.



Even though it was built two hundred years ago it is still in use to this very day. Soldiers of the Eggland Hussars polish the big guns, eggsercise their horses in the courtyard and prepare for the daily parade through the neighbouring towns and villages. Like all forts that have ever been, Eggmound has places where the soldiers eat, sleep, relax, train, look after the horses, weapons, and uniforms and do all the work that governs a military life.

So you can see that our twin friends had set themselves quite a task in building a scale model in the sands at Crackerville. Still, there's one thing you can be sure of – our two are not the kind that give up easily. They had made their plans and, precisely at noon, a start was made on the digging and filling, the shaping and spacing, the tunnelling and channelling.

As anyone who has ever built a sandcastle will know, things never go as smoothly as you would like, do they? Whenever you want water in the moat, it always sinks through into the sand. That wasn't any problem for the twins though, as they had taken strips of rubber sheeting with them to stop the water vanishing from sight. One minor setback did occur when crafty Clarissa Crab decided to visit the building site and make off with the twin's flags clutched tightly in her claws. Thanks to Mum's ever watchful eye, Clarissa was spotted just as she was sidling her way back into the sea and, before you could say "sunnyside up", those flags were back safely with the children.

Good gracious me – and you – doesn't time go quickly when you're busy? Then at last Reggie eggsclaimed with quite obvious pride, "Finished, finished at last!"

It was a truly magnificent sight. Towers stood tall and straight, turrets were inch perfect, the courtyard splendid, watercourses fed beautifully on the ebb and flow of the tide. Flags flew meggestically from the poles and ramparts, fences gleamed eleggantly in the afternoon sun, signs and notices pointed the way to all corners of Fort Eggmound.

Mum, Dad and the children stood a while in silent admiration. Dad, who sometimes considered himself to be a bit of a poet, was the first to break the silence:

*"I can oh, oh only say,*
*That what you've built today*
*Could pass the test and be*
*Judged the best,*
*That's all I can say."*

Mum smiled and, after glancing round at the Eggtimer high on the Town Hall building, announced to all that in just under an hour's time the Mayor and Mayoress would be choosing the winners and awarding the prizes.

"While you're waiting, why don't you take a stroll down the beach to see what the others have built? Dad and I will hold the fort for you," she cracked.

Off the happy twosome sped. The standard set by other sand artists was high. Some of the castles had been built like churches with spires and steeples, there was a royal palace with gardens ablaze with paper flowers, country cottages with climbing clematis, rural ranches with rambling roses. Certainly when it comes to sandcastles, Eggs surely know their onions!

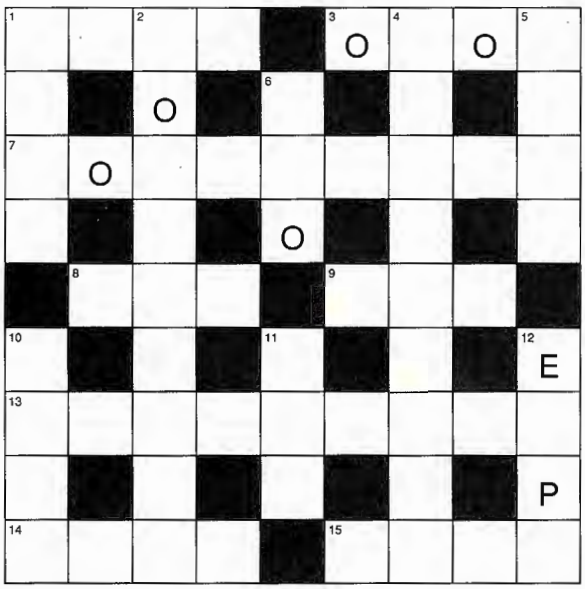
. . . But, even so, there was a feeling in the air, somehow, that not all was right in the State of Eggland. You'll remember that last time we met, we heard that there was one Bad Egg in Crackerville that day who would stop at nothing to take the first prize.

Sad to say, but, amongst all the jollity, that nasty, grasping, scowling, stealing, brittle shelled character – Badegg the First – had already struck. He had broken into the Mayor's garage and raced away in the brand new hatchback that was to be first prize in the Big Event.

Now, there isn't much crime in Eggland. Mostly the policemen are there just to help with the

54►

# Kid's Korner



JUNIOR CROSSWORD

*Clues*

Across

1. Something you play [4]
3. Wind instrument in an orchestra [4]
7. Fought against the Cavaliers in the English Civil War [9]
8. Home for the pig [3]
9. The sun may shine from it [3]
13. Villains, law breakers [9]
14. Not difficult [4]
15. Remain where you are [4]

Down

1. Not a boy [4]
2. Very high terrain; they may be covered with snow [9]
4. First meal of the day [9]
5. Opposite of begins [4]
6. Much _ _ _ About Nothing (play by Shakespeare) [3]
10. Pain – in a tooth, maybe? [4]
11. Not small [3]
12. Catch sight of [4]

SPONSOR——

You will know the name of Mattel in conjunction with perhaps the world's most popular doll, Barbie. However, Mattel, one of the world's top toy companies, recently launched the Knit Magic, a circular knitting machine. This easy to operate knitting machine comes complete with needle, tension arm, instructions and yarn. The Knit Magic is available at selected top shops.

Mattel have kindly given us a Knit Magic to offer as the prize each month for our Junior Crossword. Once you have solved the Junior Crossword, send in your answers on a postcard or back of an envelope to: Kid's Korner Junior Crossword, Machine Knitting Monthly, 3 Bridge Avenue, Maidenhead, Berks SL6 1RR. At the end of each month the first correct card drawn out of the post bag will receive a Mattel Knit Magic.

# KALEIDOSCOPE

**Why have just a cushion when you could cuddle up to a friend? We've a choice of a jolly clown or a comforting nurse, both bright and decorative and just the thing to cheer up tired or tearful children.**

## 8 CHARACTER CUSHIONS

### PATTERN RATING

* Easy to knit.

### MACHINES

This pattern is suitable for standard gauge machines.

### MATERIALS

Denys Brunton 4-ply Acrylic

**NURSE CUSHION**

A small amount in Flesh (MC), Blue (A), White (B), Black (C), Red (D) and Yellow (E).

38 cm, 15 in cushion pad.
Stuffing.
Pink, white and black felt.

**CLOWN CUSHION**

A small amount in Flesh (MC), Blue (A), White (B), Black (C), Red (D) and Yellow (E).

38 cm, 15 in cushion pad.
Stuffing.
White felt.

*The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Cleckheaton, West Yorkshire BD19 3QR.*

### YARN THICKNESS

This yarn is medium weight and knits as four ply

### TENSION

No tension square necessary (tension dial setting approximately 7).

### ABBREVIATIONS

See page 4.

### KNITTING NOTES

We used knit side of knitting as right side of cushions. When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

## NURSE CUSHION BODY

Using B, cast on 160 sts by hand. Set RC at 000. Using MT, K 30 rows. Using MT+3 and A, K 60 rows. Make a hem by placing loops of first row worked in A on to corresponding Ns. Using MT+1 and MC, K 1 row. Using MT, K 79 rows. Using B, K 39 rows. Cast off.

## LEGS (KNIT 2)

Push 80 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using C, K 30 rows. Using WY, K a few rows and release from machine. Push 40 Ns to WP. With P side facing, replace sts on to Ns, placing 2 sts tog on each N. Set RC at 000 *. Using MT, cont in stripes of 4 rows A and 4 rows B, K 63 rows. Cast off.

## ARMS (KNIT 2)

Push 40 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 20 rows. Place a marker at each end. K 10 rows *. Cont in stripes of 4 rows A and 4 rows B, K 31 rows. Cast off.

## RED CROSS (KNIT 2 PIECES)

Using D, cast on 8 sts by hand. Set RC at 000. Using MT−2, K 29 rows. Cast off.

## HAIR (MAKE 2)

Push Ns 31 and 32 at left and right of centre 0 to HP. Using E, wrap yarn around both sets of Ns 60 times. Tie at the right-hand side and release from machine.

## MAKING UP

Join top, side and skirt seams. Turn to right side. Insert cushion pad and join lower seam. Sew Red Cross in centre of hat. * Thread lengths of matching yarn through open loops of first row of legs and hands and unravel WY. Pull up gathering sts and join leg and arm seams. Sew a line of gathering sts for wrists between markers. Turn to right side. Stuff legs and arms. Pull up gathering sts for wrists and secure. With leg seams on the inside, join top opening then sew into position *. Join top opening on arms and sew into position just above the skirt. Attach hair to each side of head. Plait hair and secure with a length of E. Trim ends. Cut two circles from pink felt for cheeks, two circles in white felt and two in black felt for eyes and a small circle in black felt for nose. Sew into position as shown in photograph using tiny sts. Embroider face using C for eyelashes and two strands of D for mouth.

## CLOWN CUSHION BODY

Using B, cast on 160 sts by hand. Set RC at 000. Using MT, K 30 rows. Using MC, K 80 rows. Using A, K 40 rows. Push 80 Ns at left to HP. Using WY, K a few rows over rem 80 Ns and release from machine. Push Ns at left from HP to UWP. Push 2 Ns at opposite end to carriage to HP on next 38 rows and 1 N on foll 2 rows. Push 1 inside N at opposite end to carriage from HP to UWP on next 2 rows and 2 Ns on foll 38 rows. Using WY, K a few rows and release from machine, leaving Ns in WP. With K side facing, replace 80 sts at left on to Ns. Fold knitting and with P side facing, replace rem 80 sts on to same Ns. Using MT+1 and A, K 1 row. Cast off.

## LEGS (KNIT 2)

Work as for legs of nurse cushion to *. Using MT, cont in stripes of 4 rows E and 4 rows D, K 63 rows. Cast off.

## ARMS (KNIT 2)

Work as for arms of nurse cushion to *. Cont in stripes of 4 rows E and 4 rows D, K 31 rows. Cast off.

## NOSE

Push 40 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using D, K 16 rows. Transfer every alt to adjacent N and push empty Ns to NWP. Using MT−2, K 2 rows. Using a tapestry needle, thread end of yarn through all sts and release from machine.

## BOW-TIE (KNIT 2 PIECES)

Using D, cast on 21 sts by hand. Set RC at 000. Using MT, K 2 rows. Push 1 N at opposite end to carriage to HP on next 20 rows. Push 1 inside N at opposite end to carriage from HP to UWP on next 20 rows. K 2 rows. Make a hem by placing sts from cast on edge on to corresponding Ns. Cast off.

## POM-POM

Push Ns 6 and 7 at left and right of centre 0 to HP. Using E, wrap yarn around both sets of Ns 200 times. Tie in the middle and release from machine.

## HAIR

Push Ns 31 and 32 at left and right of centre 0 to HP. Using D, wrap yarn around both sets of Ns 50 times. Tie at the centre and release from machine.

## MAKING UP

Join side seam. Turn to right side. Insert cushion pad and join lower seam. Work as for nurse cushion from * to *. Join top opening on arms and sew into position. Thread a length of yarn through open loops of first row on nose. Unravel WY. Pull up sts at one end and join seam. Turn to right side. Stuff. Pull up rem sts and fasten securely. Sew into position with tiny sts. Join bow at centre and attach to cushion at the centre. Catch down two top points. Cut loops on pom-pon and attach to top of hat. Attach hair to each side of head. Cut two circles from white felt for eyes. Sew into position using tiny sts. Embroider face using C for eyebrows and eyes and two strands of D for mouth.

traffic, tell people the time and help children to cross roads safely. Even so, the policemen are always alert and watchful and, I'm pleased to tell you, that **P.C. Eggbert** had already spotted **Badegg the First** driving at reckless speed from the town centre heading toward the open countryside.

With sirens blaring, **P.C. Eggbert** was hotly in pursuit. There was one way of escape for that desperate criminal – he would crash the car through the barrier at the Balloon Port and make his get away in the only balloon that was ready for use.

As well you may imagine, the poor hatchback was completely wrecked and **Badegg the First,** clutching on the rope that controls the height of the balloon's climb, was soon snarling threats at **P.C. Eggbert** stranded on the ground below.

Have no fear. You and I know that crime doesn't pay, and neither would it that day in **Eggland.**

What little breeze there was had taken the balloon and its unwelcome passenger high over the beach at Crackerville. **Badegg the First** mocked the crowds below. He was quite sure that he had proven himself to be a very clever fellow indeed and more than a match for any other in the land . . . then . . .

A deafening salvo of **shellfire** rang out from the old fort at **Eggmound,** the canopy of the balloon was torn to shreds, down from the sky plummeted old bighead **Badegg** with much more force than **Humpty Dumpty** did when he fell from that wall!

Poor twins!! – that scowling scallywag had crashed on top of the castle they had spent so much time and care in building. It was, I have to tell you, completely ruined.

**Mum Egg** was in tears, **Dad Egg** was nearly too. As for the twins, they were so upset that they couldn't find words sorrowful enough to **eggspress** their feelings.

Have you ever heard the saying "every cloud has a silver lining"? It really means that even when things seem to be at their worst, something will come along to make life better again. That's just what happened to our friends that day.

The Mayor decreed that a special, special prize would be awarded "To the young twins from **Little Poaching, Reggie** and **Peggie Egg.** They have done much to make this a day of **suck eggs,** er, sorry, I mean success. When I say that they have hearts of pure gold, that's no **yolk,** er, sorry again, I mean joke. So, before I make my way out through the **eggsit** I'll just hand this envelope to **Mum** and **Dad Egg.** The letter inside will tell them what the **eggstra** special prize is."

The letter in that envelope was written by **Lady Professor Meggan of Eggland University.** It told how she had just completed building a perfect Time and Place Machine. It could fly a pilot and one passenger through time itself and to any part of their world, or any other world they might wish to visit – it would also return them to the present time and place whenever they chose.

That machine is now safely garaged at **Little Poaching,** ready for its maiden flight.

Perhaps next time we meet on the Korner, we'll learn where our friends decided to go on that first flight.

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| D | U | D | A | T | E | P | K | H | E | Y |
| A | R | L | R | C | A | S | A | E | R | L |
| F | N | R | I | R | I | S | O | R | E | L |
| F | I | G | G | P | E | A | E | R | O | O |
| O | P | Y | O | O | F | B | O | Y | Y | H |
| D | V | U | L | T | W | R | W | L | H | A |
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| N | U | T | L | O | R | A | N | G | E | L |
| W | S | O | R | L | D | M | U | L | P | E |

**WONDERFUL WORLD WORDSEARCH**

Hidden in the big square are just twenty-four items that grow in this wonderful world we live in. You can see from the list the twenty four growing things that I have hidden. See if you can find them all – but, be careful as some are printed upside down, some back to front, some go up, some go down and some go across – but all are in straight lines.

LIST OF WORDS

APPLE
CHERRY
DAFFODIL
DAHLIA
DATE
FIG
GRAPE
HOLLY
IRIS
IVY
LILY
MARIGOLD
NUT
ORANGE
PEA
PEACH
PLUM
POTATO
ROSE
STRAWBERRY
TEA
TOMATO
TULIP
TURNIP

If you do find all twenty four, you will see that there are a few (twenty seven) small squares that are left over.

Those 'left overs' when read from top to bottom, tell us something that all of us should do. What do those spare squares tell us?

| | | | | |
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**A GAME OF FIVES**

The sentence below contains a number of words each with five letters.

What you need to do, to play the game, is to see which of those five lettered words fit in to the game square, so that the words you have chosen may be read both horizontally (across the square) and vertically (down the square).

Happy hunting!

Our sentence is:

"The eagle has taken top position on his lofty stage, with a talon gripping a bush heavy with gorse as if to alert any foe not to enter his kingdom."

*This month, you'll find all the answers on page 79.*

**BLOOMING BEAUTIFUL**

The farms, the fields, the gardens, the orchards, the glades, the valleys, the streams, the rivers, the ravines. From all parts of our world, Mother Nature works tirelessly to provide us with the blessings of her boundless bounty, her breathless beauty.

Fragrant flowers, blazing blossoms, vigorous vegetables, freshest fruit, brilliant berries. All provided in a profusion of plenty, all Mother Nature asks in return is that we do not upset her delicate balance. Just to pay a small tribute for all these blessings, perhaps you and I can "invent" a place – perhaps part of an island – where all the roads and streets, glades and dells, the avenues and the lanes – all that we can think of – are named after some of the gifts so lavishly bestowed upon us.

'Now, I have to admit that, as an artist, I'm as useful as is a hairbrush to a man with a bald head. So, if I give you a list of the place names perhaps you – or even your class at school – would make a map of our "invented" land; decorated with just a few illustrations of items taken from the list.

Starting today and over the next few months, I'll be giving you "my" list of place names. There will be about sixty in total and you may use as many or as few as you wish. When the full list has been printed, I'll tell you what I have in mind as a "reward" for one, or possibly more of you sending me a decorated map to the Korner.

This, then, is the first part of our list:

Almond Acres; Bluebell Banks; Cucumber Court; Freesia Fields; Geranium Glen; Hollyhock Hill; Jasmine Junction; Lemon Link; Marigold Mews; Orange Orchard; Potato Parade; Petunia Path; Rhubarb Rise; Strawberry Street; Tulip Terrace; Walnut Weald.

# HELP LINE

**Our problem page – not, we hope, an agony column but the place where you can ask the help of other readers who may have the answer to your problem. Please write in if you can help with this month's requests or let us have your own for a future issue. We shall pass the answers on.**

Dear MKM
I am writing to ask you whether you could include my letter on your 'Help Line' page.

I am looking for a punchcard of a peacock for a double bed machine. I already have one for a single bed, but although I have looked everywhere for a double bed design I have had no luck up to the present. Wherever I have made enquiries no one seems to be able to help me.
Yours sincerely
Miss J. A. Peacock
Redcar, Cleveland

*We are happy to print your request and I presume that you are looking for a double bed jacquard design. I feel sure that someone will be able to help you and, reading your surname, I can see why you are looking for this design.*

Dear MKM
It was so nice to read a letter of praise by Mrs Julia Smith in the March '91 issue regarding the Knitmaster 302. I bought one a year ago and I am thrilled with the results of the garments that I have made so far.

I too am a little baffled about knitting intarsia; there is definitely nothing in the instruction book about this technique. If there is another reader who is experienced with the Knitmaster 302 and could give me step-by-step instructions, I would be pleased to hear from her.
I would say that it took some concentration to learn to use the pattern knobs correctly, but the results are well worth the effort. From Knitcraft I have bought a book on lace, which is a technique that can be done on this machine with pleasing results. I do like your magazine and, like Mrs Julia Smith, would like to see more written information on Knitmaster 302 techniques.
Yours sincerely
Mrs Nina Froley
Porthcawl, Mid Glamorgan

*As we said back in March to Mrs Julia Smith, just because the Knitmaster 302 is an older machine this does not mean to say that it is redundant. We hope that someone will be able to offer you the instructions that you require.*

*We see that you went to Knitcraft for your lace book. You obviously know that this company specialise in older Knitmaster machines. Many people still purchase needles and other accessories for the Knitmaster machines first purchased in the 1950s from Knitcraft. We have made a note of your plea for Knitmaster 302 instructions and will see what can be done to help you.*

Dear MKM
I am writing to see if you can help me as I have recently purchased a book called "The A to Z of Machine Knitting". Unfortunately the last five letters of the alphabet are missing – V, W, X, Y and Z. I would obviously like to complete the book and get these last five letters. All I have to go on is that on the bottom of each page is the name Sandra Williams, but there is no address.

If you can help me I would be most obliged.
Yours sincerely
Mrs Wood
Ashington, Northumberland

*You most probably know that Sandra Williams used to publish another machine knitting magazine, but unfortunately that magazine closed two years ago, which means that this book is unlikely to still be on sale anywhere, unless there is a copy still in a shop somewhere.*

*The book in question was published quite some time ago but we are happy to ask our readers if someone, somewhere, has a copy of the book and, if so, could they photocopy the missing part of the book for you. If anyone can help Mrs Wood, we would be happy to pass over the copied pages to her.*

Dear MKM
I have been machine knitting now for about six years. I started off with a Knitmaster MK70 and now have a Knitmaster 700.

Recently I came across a pattern book for a Knitmaster 100. The book is called the 'Knitmaster Model 100 Stitch Pattern Book' and is an advanced booklet of fancy stitch patterns. I know nothing about this machine, but it would appear to be a manual ten stitch repeat machine. If any of your readers would like this book, either to add to their collection or because they possess one of these machines, I would be happy to pass it on if they write to me. May I also take this opportunity to say how much I look forward to each issue of *Machine Knitting Monthly*.
Yours sincerely
Mrs Anne Filmer
Stockton-on-Tees, Cleveland

*Thank you Mrs Filmer for your words of praise. We try to please. Thank you too for your kind offer. We are sure that we will have requests for your pattern book and we will pass on to you any names and addresses that we receive.*

Dear MKM
My 2½-year-old is now too large for the shop bought cozy zip-fronted sleeping suits with feet and I have designed a larger size for him which I hope to knit as soon as possible on my Brother 881. (I thought either two ends of 4-ply in the same colour, 1×1 Fair Isle for warmth, perhaps with some additional Fair Isle patterning, or a short float Knitweave pattern.) I am concerned, however, from a safety angle about the make-up of the soles of the feet as they would be far too slippery if knitted. I wonder if you might know of the source of material used on the base of the corded 'slip-ons' widely available for small babies, or of some other solution to my problem. Whatever the material used, it would need to stand up to a fair amount of machine washing.

The other solution would be separate matching soles, for bed only, and I would be interested to know of any sock patterns, or ways to measure and design these, particularly using the Knit Leader. Perhaps I could suggest a series of articles on designing and making up clothes for children.
Yours sincerely
Mrs Shirley Ansty
Plumstead, London

*Thank you for your letter. We agree with you about the need for a non-slip sole for the sleep suits. The sole on the shop bought sleep-suits tends to be made of a soft leather-look fabric. You may be able to purchase this from a craft shop or large fabric shop.*

*If there are any readers who can help you I am sure that they will quickly respond to your plea.*

Dear MKM
This letter is just to say a big 'thank you' to all of the readers who responded to my plea for a Turtle pattern.

I had such a good response and really appreciate the time and effort people took to write. The only thing is that now there are too many letters for me to reply to personally, so I would be grateful if you could print this letter to thank everyone.
Yours sincerely
Barbara Rigley
Walton, Liverpool

*Yes Barbara, of course we will print the letter. I know that the response was tremendous and I too can only join with you to thank everybody who took the time to write to you. You certainly had a wide choice of designs from which to work.*

Dear MKM
Having read the article in Machine Knitting Monthly, January '91, "Spotlight on Wendy Philips", I would like to ask whether anyone can help me obtain a 24 stitch punchcard of a bowling club, ladies for preference?

I am still learning machine knitting, very slowly I am afraid, but I do like to try out new ideas and love the toys you feature too.
Yours sincerely
Mrs Pamela Nuttall
Liverpool

*Unfortunately, we do not have such a punchcard, but are sure that one of our readers will come to your aid.*

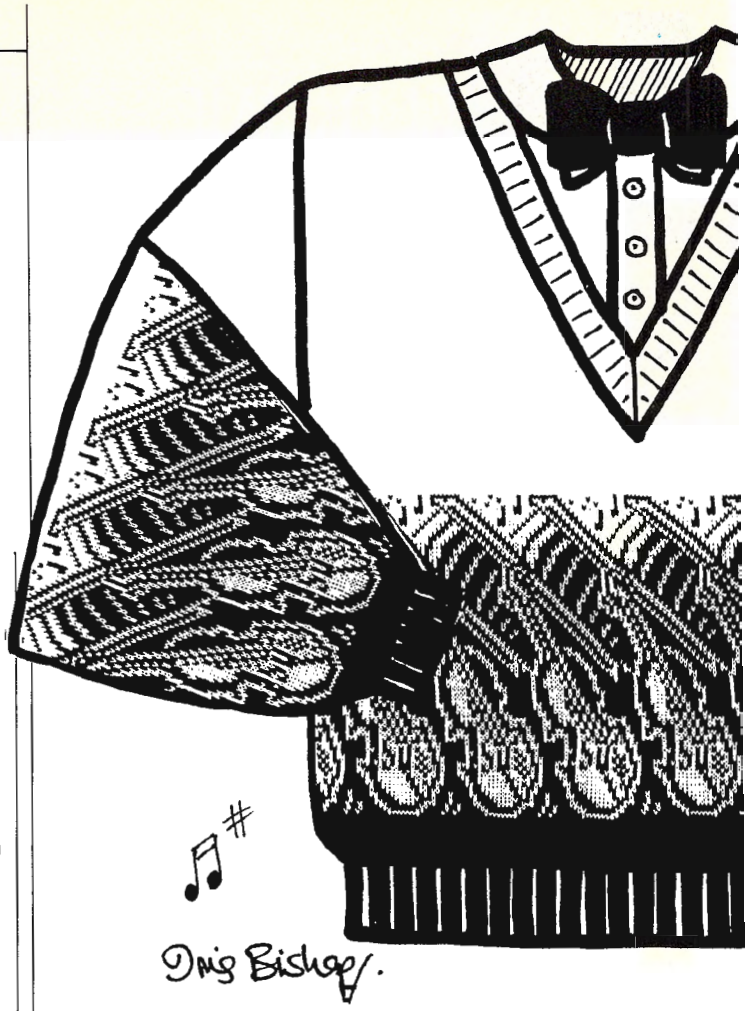
Dear MKM
I wonder whether you are able to help me. One of the members of our club, the Kennet Vale Machine Knitting Club, owns a Toyota standard gauge machine and is knitting jumpers for her young grandchildren.

She would like to incorporate a single motif of a Wellington boot into the design of the jumpers, but is having great difficulty obtaining such a punchcard.

Various members of the club have tried to help but so far after a combined effort we have not had any success.
Yours sincerely
Mrs Carolyn Gould
Burbage, Wiltshire

*We will certainly publish your plea Mrs Gould and along with Mrs Nuttall, I am sure that our readers will come to your aid. There are many Toyota machine owners out there and I feel sure that someone will have a Wellie!*

# RIS BISHOP SPECIAL




In the March '91 issue of this magazine, I created the first in a series of 'musical' borders and motifs, which received a very popular response. Here is the second in the series, featuring the 'string' section of the orchestra, plus another general border design which can be used by itself, or combined with the other designs featured in the March issue. As usual, there are 'short floats' on the reverse side of the fabric, so the designs will be practical for all members of the family.

### Yarns and colours

For both designs I like a strong 'graphic' look in black (or other dark colour) and white or cream. For the 'instrument border', a rich dark brown and cream would echo the wood and varnish colours of the instruments themselves. I would use standard (i.e., not bouclé or fancy) yarns for the Fair Isle designs, but a textured or multi-colour yarn can be most effective for the 'plain' part of the garment.

### Instrument border

Knit welts and so on in black.
Knit several rows in plain black before commencing Fair Isle.
Knit Fair Isle border (80 rows in total) with black in feeder 1 (background colour) and white in feeder 2 (contrast colour).
Knit several rows in plain white.
Continue in plain white or other main garment colour.

### Musical notes

Knit welts etc in plain white.
Knit 2 rows in plain black.
* Knit Fair Isle border (26 rows) with white in feeder 1 and black in feeder 2.
Knit 2 rows in plain black.
(If you are using this design as a simple border, continue in white or other main garment colour.)
To continue with stripes (as illustrated): Knit 2 rows white and 2 rows black. Repeat these 4 rows 3 more times. Repeat from *.

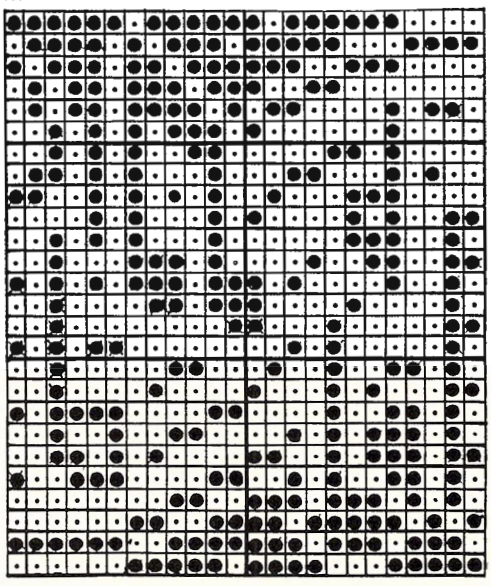
NOTE: If you are using either design as a border on a plain garment, knit the Fair Isle section one whole number larger (i.e. looser) on your tension dial, than for the plain knitted part.

### Brother electronics only

Draw design graphs, as shown, but set pattern variation switch no.1 to upper position for designs to face same direction as illustrated.

58▶

Musical notes



the fair-isle
**BORDERS and YOKES**
collection

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**PLUS** – a simplified method of knitting circular yokes, including sweater pattern.
**PLUS** – lots of design ideas.
– for 24 st punchcard and electronic machines –
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Set 6 – **Braids, edgings and collars** – 21 decorative techniques for single bed machines. *£1.50

Set 5 – **Lace fabrics** – 6 unusual designs for machines with a lace carriage (24 st.) *£1.50

Set 7 – **Fair-isle (adult)** – 7 designs with short 'floats' and colour ideas. (24 stitch) *£2.00

**IRIS BISHOP**

**PRICES INCLUDE POSTAGE AND PACKING**
Please send orders, or SAE for more details to:–
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**U.S.A.: The Knitting Machine Centre, P.O. Box 150145, Cincinnati. Ohio 45215.**

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**5 INTARSIA DESIGNS** – kingfishers, swallows, ducks, barn owl and tawny owl – **PLUS** – hints and tips on intarsia knitting
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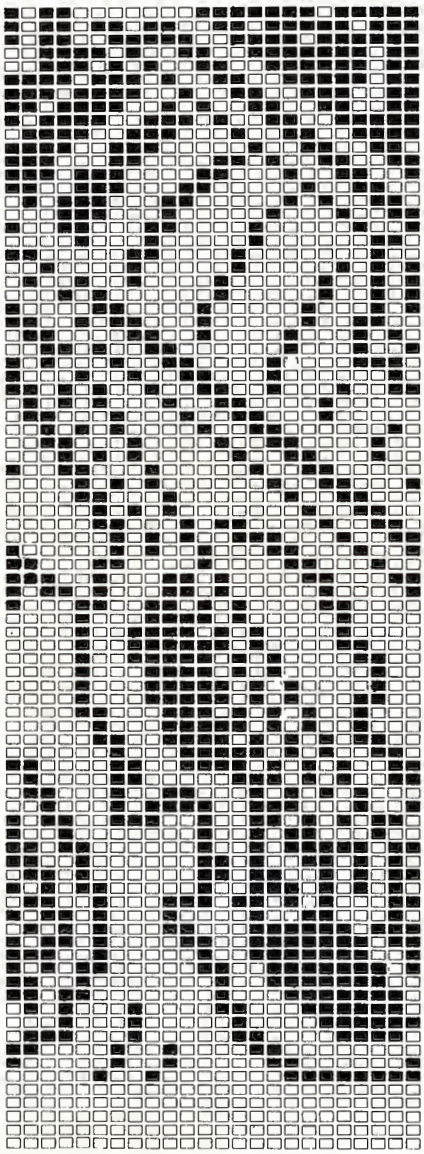
**5 INTARSIA DESIGNS** – siamese twins, persian playmates, kitten, snow leopard and tabby
**£2.00** inc. P&P
– illustrated in colour

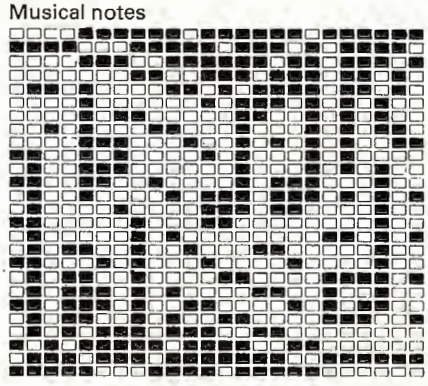
# RIS BISHOP SPECIAL

◀ 56

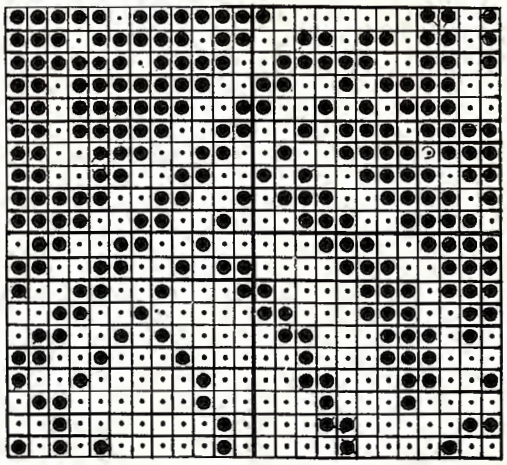
Instrument border



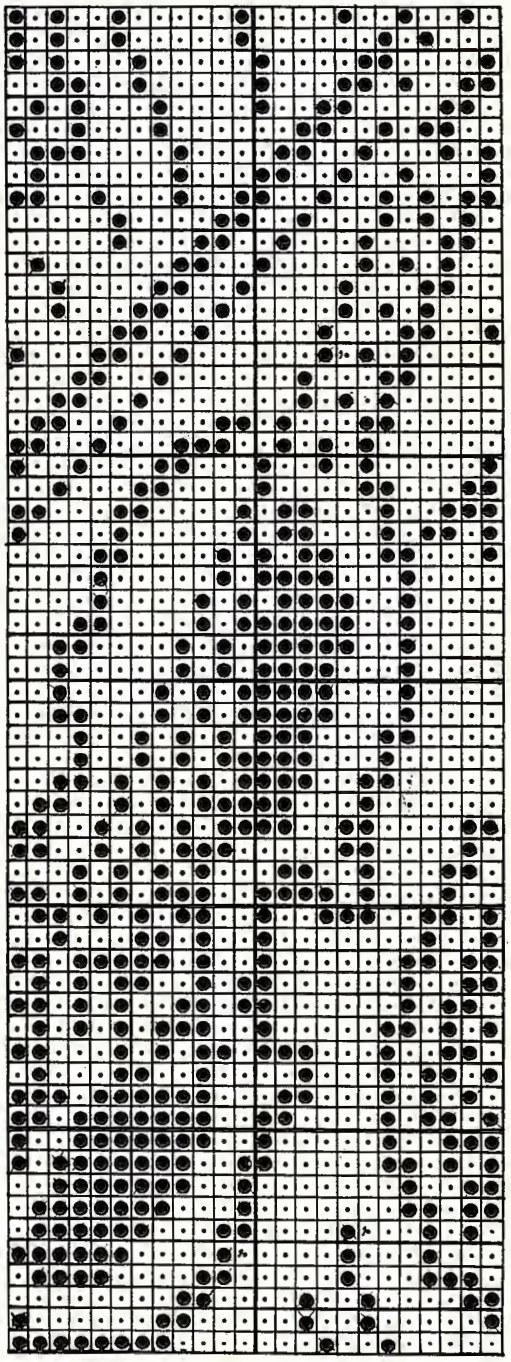
Musical notes



Instrument border



clip cards together so that design is continuous



# LATCH ON

## LESSONS FROM AMERICA

**"They're coming over from America for lessons now," I said to my husband. "They must be mad," he replied!**

## Joan Lafferty

It wasn't really like that. Several years ago, at the Knitting Club, I sat next to a lady who was a stranger to me. She was clutching a copy of MKM and not being bashful, I informed her that I wrote a column in the magazine. It transpired that she had been a GI bride, now living in Oklahoma and was over here on a visit to her family in England. She was staying just around the corner from me, not a minute's walk away! Unfortunately she was due to return to the USA on the day after the meeting. I must confess I forgot all about the encounter until last summer when I had a call out of the blue with a request for a lesson from a distinctly American voice. My acquaintance – I now know her as Edna – was in England once again and had gone to the trouble of tracking me down via the magazine.

Edna duly came to my house and we spent a splendid few hours talking knitting. I hope I was able to give her some pointers; it was on her second visit that she introduced me to some of her work and I took a lesson from her! Edna had taken a sweat shirt, cut off the top and added a circular yoke knitted in a snowflake pattern. In fact she had two of these garments, the second was a deep maroon shirt; Edna had made her yoke in white with the snowflakes in maroon. I was very impressed and decided I must try this for myself.

First of all I needed a sweat shirt. It was at this stage that I discovered two things. The first was the difference between a "Tee" shirt and a sweat shirt, and the second was that it was impossible to buy the latter (where I live) in the summer. I tried the four local Charity shops – I didn't want to get an expensive, new, item unless it was absolutely necessary, in case I made a mess of the job.

Or to be accurate – I couldn't get a new or second-hand sweat shirt without a logo all over the front. A small one would not have mattered, this would be cut away, but they were all big, colourful and is some cases anything but beautiful. The idea was temporarily shelved. Then I went to a miserable little car boot sale – only about eight cars – and there I found my plain white sweat shirt for the princely sum of twenty pence! I came away with another bargain, this time a child's Tee shirt, but it had long sleeves and a 'V' neck. I may say these both went straight into a bowl of detergent as soon as I got home and this set me thinking about washing the finished garment (if I ever got to that stage!). I would normally put a plain white sweat shirt into the hot, white cycle in the washing machine. However, if I knitted in acrylic this would not stand the hot wash. I must remember to point this out to whoever ends up with my masterpiece.

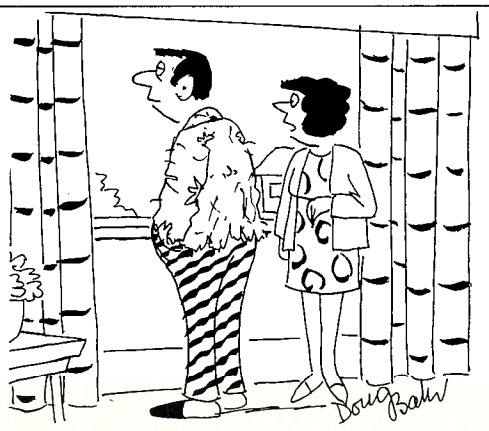
The first thing must be a tension piece. The little shirt is quite thin, so four ply acrylic would make the yoke too heavy. It happened that I had some industrial two/thirties handy in the knitting room. One was a soft green shade, another was in a fawn which matched the shirt which was also fawn. I decided on the green for the main colour and the fawn for the contrast. Two strands of each colour made quite a suitable material.

Then I had to knit the yoke. I thought long and hard about this. I use a KnitLeader for almost all my knitting. Could I use it for my yoke? I decided to have a try. Since this shirt had only cost ten pence I felt I could sacrifice it. I drew a curved yoke across from shoulder to shoulder – using a round tea tray as my guide! Had it been a more expensive garment I would have pinned it out on the drawing board and used a pencil on a piece of string as my compass, measuring where I wanted the line to be. As it was, my tray did the trick, once again proving that "guesswork's best if it comes right!"

Then I measured round my curved line with a tape measure, drawing the resulting measurement as the base line on the KnitLeader. I then measured the depth from the back neck to my curved line, plotting this on the graph. Finally I took the width of the back neck, drawing this in the usual way. Then I joined the end of the base line to the end of the neck line. This gave a very slanted line.

Obviously I was not going to decrease on this line as one would for a raglan shaping. I chose a block of patterning about ten rows deep from the Brother "Stitch World". Knitters with punchcards could choose any pattern that is not "all over". My colleague Iris Bishop has a book called "The Borders and Yokes Collection", which gives lots of suitable patterns.

My KnitLeader scale had instructed me to cast on 184 stitches (I used 'e' wrap). By the time my ten rows had been knitted the scale showed 168 stitches. I must "lose" 16 stitches. I divided the 16 into the 184. This came out at 11 plus. Starting at the centre '0' I moved forward the eleventh needle right across the bed. This came to 16, leaving ten stitches on one end and nine at the other. Just right! At this point many patterns tell us to take off on waste yarn and replace, putting the eleventh stitch on the adjacent needle. It is much easier to transfer the stitches before taking on to waste yarn. Knit one row in the main colour, then knit the waste yarn.



*"I KNOW YOU DON'T LIKE TO PART WITH IT BECAUSE IT WAS YOUR MOTHER WHO KNITTED IT TWENTY YEARS AGO, BUT . . ."*

This way it is much easier to replace the stitches. A purist can pull out the row knitted in main yarn, but I'm no purist – I leave the row of main colour in place; a gentle tug when the work is off the machine and the loose stitches close up. I continued in this way, decreasing (having worked out the arithmetic each time) and replacing the work. I took the neck stitches off on waste yarn, as I would for any round necked garment. I was very relieved when I pinned the result to the shirt. My mathematics had been correct, the yoke fitted perfectly. This was the back – how should I shape the front? I remember when I knitted a yoked sweater the shaping was done on the body of the garment, before the yoke started. So I could cut the front lower than the back when it came to attaching the yoke. It was at this stage that I did what I should have done in the first place – I read Iris Bishop's book on the subject. She says that the front and back are both knitted alike, so I was right there. Iris also gives a cunning way of doing the shaping without all the hand work I had done. I have never tried this method myself, but I saw one that Iris demonstrated at the Knitting Club a few years ago. It works very well, and I wish I had thought of it before I started. Next came the attaching of the yoke to the shirt. Edna had sewn with right sides together, then done a line of zig-zag stitching to neaten the cotton shirt. I asked if she had an overlock machine, but she said she used the ordinary sewing machine, with a small stitch and zig-zag setting. In fact on the white garment she had sewn the pieces so that the overcast seam was on the outside. It made a pretty fluted edge and was most effective. But I am not (as I said at the beginning) that much of a needlewoman, so I settled for a plain seam inside, without even neatening the cotton shirt. (The overlock machine has a 'gremlin' in the works – or I am too inexperienced to know how to put it right!) I could have done the neatening on my sewing machine, but at that stage I was keen to get the method down on paper for everyone to read.

One other thing I learned from Edna – I should not moan at having to go ten miles to the nearest Knitting Machine Shop to get a cone of yarn. Her nearest shop is 150 miles away! She told me she could not get MKM either, so I suggested she should take out a subscription while she was over here. If you are reading this, Edna, I hope you approve. When you are next in England, please drop in for a good old English "cuppa" and another nice natter about knitting.

P.S. Would you believe it – my daughter came home a couple of weeks ago with a pile of discarded clothing for our 'pet' Charity shop. Among them was a plain white sweat shirt . . .

# GUEST SPOT

**We welcome Foxstones Yarns as our first guest in this new feature. Foxstones have designed a suitably summery pattern for us in their yarn "San Tropez". Enjoy knitting this really simple top with its fresh flower intarsia but first, a little about our guest.**

## Foxstones Yarns

Having recently moved to larger premises at Greenroyd Mills, Sutton-in-Craven, Keighley, West Yorkshire, Foxstones Yarns – although a small company – are going from strength to strength.

Founded 11 years ago by a former Emu-Robin Development Manager, the company originally concentrated almost exclusively on yarns for the hand-knitter.

Today the emphasis is on machine knitting with a nine-strong range of branded quality yarns, many exclusive to Foxstones, offering a range of options for both the traditional and the more adventurous knitter using either chunky or standard-gauge machines.

The best known yarn from Foxstones is perhaps their Mohair Tweed, a Mohair/Acrylic/Polyester/Wool mix yarn, available for both chunky and standard gauge machines. Their Alpaca Rich 4-ply yarn is a 50% Alpaca yarn with a Courtelle mix. One popular yarn of theirs is Sophistication Mohair, which is suitable for standard gauge machines as it knits as a 4-ply. Other yarns include Broadway, a Luxury Award Mohair and Debutante, a Lurex mix 4-ply yarn. Manhattan is a soft Mohair mix yarn softened with Courtelle giving an almost Angora look to the yarn.

For summer, San Tropez is their 55% Acrylic/29% Cotton/16% Polyester yarn, produced in 12 shades from pastel to brights, all with a white binder, giving a slightly knobbly look when knitted. This yarn is available on a 400g cone and knits as a 4-ply.

Foxstones Yarns is owned and run by Managing Director David Burchell and Marketing Director Michael Travis. The company recently expanded its operations by moving into the surplus yarn market.

Foxstones products are available throughout England, Scotland and Wales from hundreds of retailers, including more than 30 main dealers, almost all of which have a mail order facility. Further afield, the company has appointed its first dealer in Eire.

In the event of a machine knitter having difficulty in obtaining Foxstones Yarns, the company will, on receipt of a large stamped addressed envelope, be pleased to provide a full list of dealers, together with comprehensive tips on knitting its yarns.

Over the years, Foxstones Yarns has shown itself capable of competing successfully with the larger companies, particularly in the all-important areas of quality, price and service.

## 9 SUMMER TOP WITH INTARSIA

### PATTERN RATING

** Fairly easy for knitters with some experience.

### MACHINES

This pattern is suitable for standard gauge machines with intarsia facility, with or without a ribber.

### MATERIALS

Foxstones San Tropez.
1 [1] × 400g cone in Larkspur Blue (MC).
1 [1] × 400g cone in Apricot (A).
1 [1] × 400g cone in Peppermint (B).

GARMENT WEIGHT
Finished garment in first size weighs 220g.

*The fibre content of this yarn is 55% Courtelle, 29% Cotton, 16% Polyester. For further information about this yarn, please write to Foxstones Yarns Ltd., Greenroyd Mills, Sutton-in-Craven, Keighley, West Yorkshire BD20 7NG.*

### YARN THICKNESS

This yarn is medium weight and knits as four ply.

### MEASUREMENTS

To fit bust 82-87 [92-102] cm, 32-34 [36-40] in.
Actual size 103 [114] cm, 40½ [45] in.
Length to shoulder 55 [56.5] cm, 21¾ (22¼) in.

*Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.*

### TENSION

26 stitches and 35 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 8).
Intarsia knitted to same tension as stocking stitch using same tension dial setting.

*For perfect results, please check your tension carefully.*

### ABBREVIATIONS

See page 4.

### KNITTING NOTES

We used knit side of knitting as right side of garment.
Get yarn ready for intarsia before starting to knit by winding off small balls of yarn for flowers and leaves.
Always twist yarns together when changing colours in intarsia to prevent a hole forming.

## BACK

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Push 68 [75] Ns at left and right of centre 0 to WP. 136 [150] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–7/MT–7, K 34 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER
Push 67 [75] Ns at left and 67 [74] Ns at right of centre 0 to WP. 134 [149] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–3 and MC, K 67 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

1ST SIZE
Inc 1 st at each end.

2ND SIZE
Inc 1 st at right edge.

ALL SIZES
136 [150] sts.

ALL MACHINES
Set RC at 000. Using MT, K 90 rows. Work measures 31.5 cm, 12½ in. Place marker at each end *. K 72 [78] rows. RC shows 162 [168].

SHAPE NECK
** Using a length of MC, cast off centre 56 sts. Push 40 [47] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next and foll alt row. 33 [40] sts. K 4 rows. Cast off. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings **.

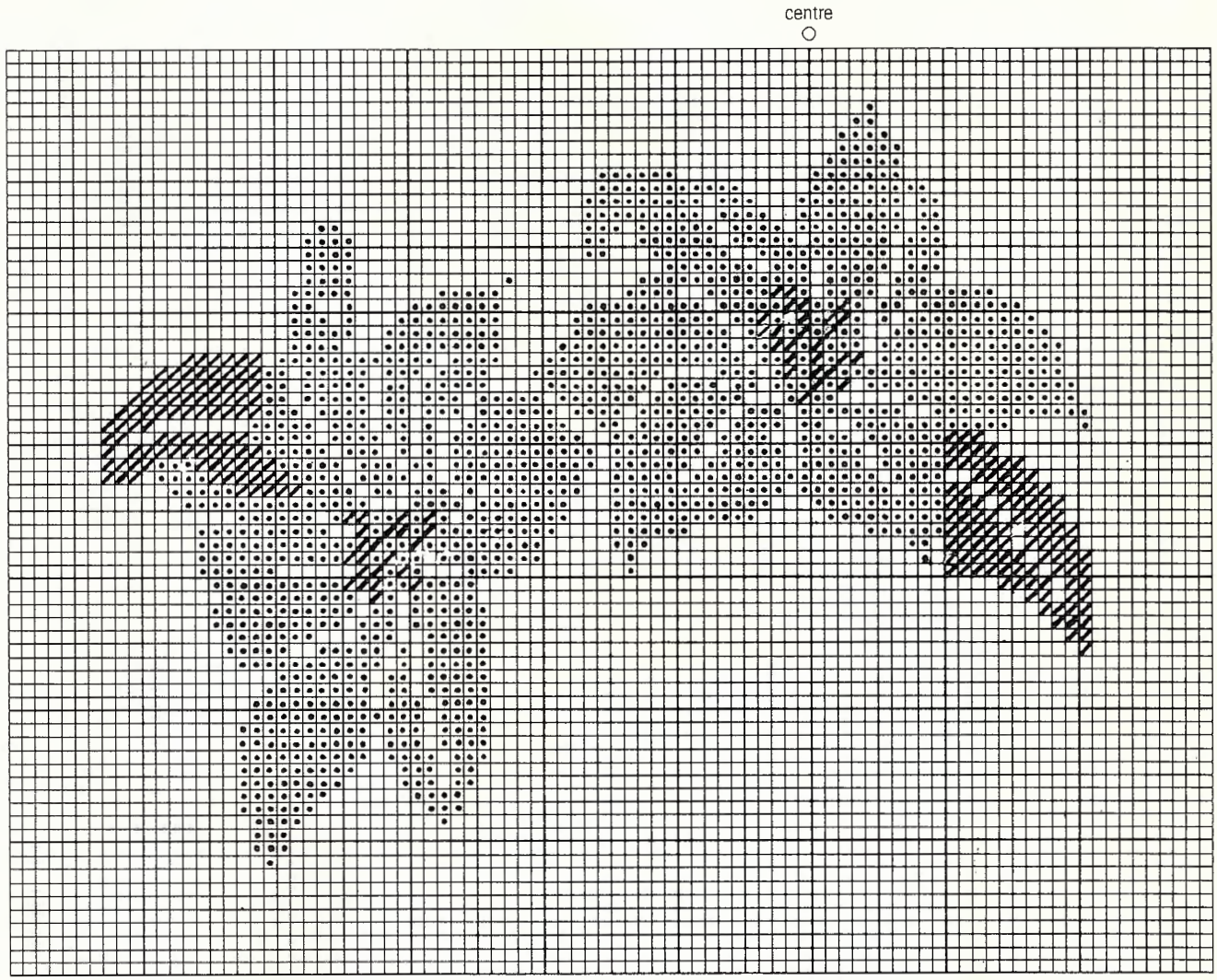
## FRONT

Work as for back to *. K 7 [13] rows. Cont in intarsia from chart, K 58 rows. Cont in st st and MC, K



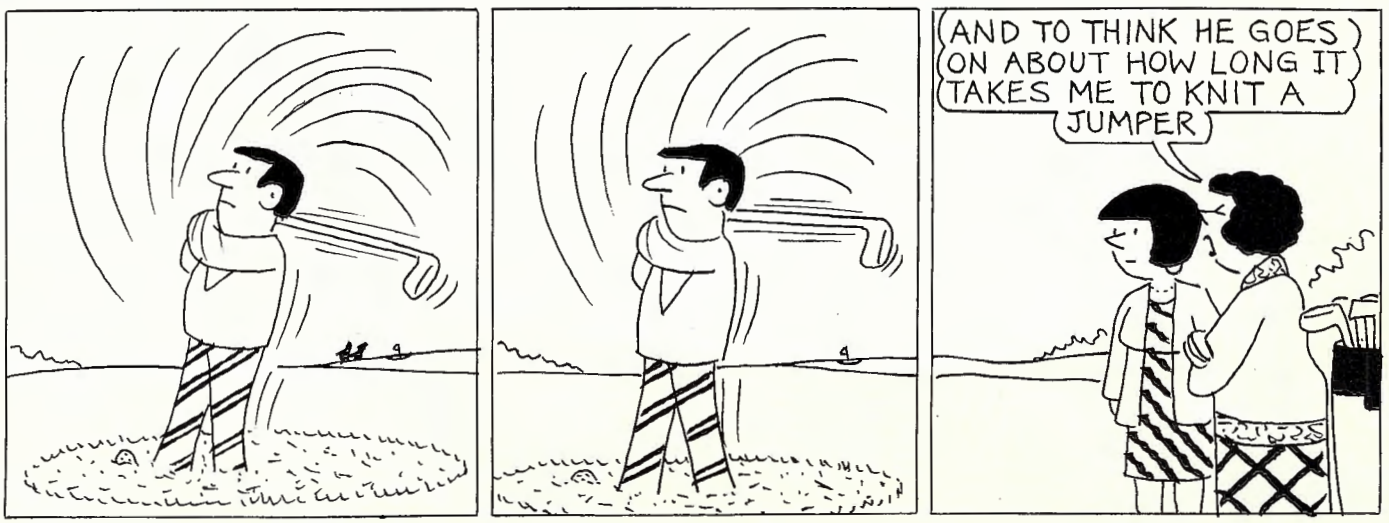
62►

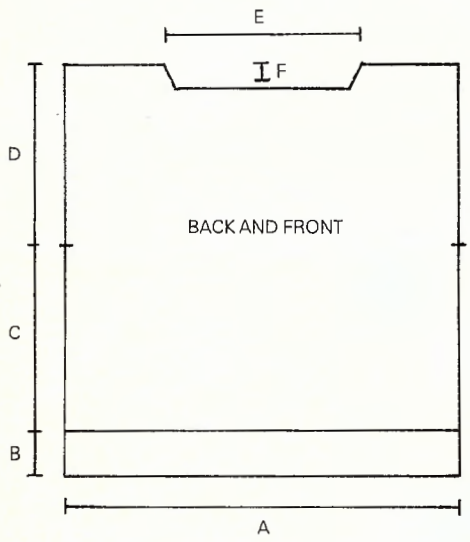
KEY
□ = MC
⊡ = A
⊠ = B




## The Woolleys

**by Doug Baker**






A = 52 [57.5] cm
B = 6 cm
C = 25.5 cm
D = 23.5 [25] cm
E = 27 cm
F = 3 cm

7 rows. RC shows 162 [168].
SHAPE NECK
Work as for back from ** to **.

## NECKBAND

Join right shoulder seam.
MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 150 sts in 1×1 rib. * K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT−7/MT−7, K 24 rows. Transfer sts for st st. Make a hem by placing loops from cast on row evenly along the row *.
MACHINES WITHOUT RIBBER
Push 149 Ns to WP. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−1 and MC, K 6 rows. Using MT−2, K 12 rows. Using MT−1, K 6 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *. Inc 1 st. 150 sts.
ALL MACHINES
With P side facing, pick up 75 sts around back neck and 75 sts around front neck and place on to Ns. Using MT+2, K 1 row. Cast off.

## ARMHOLE BANDS

Join left shoulder and neckband seam.
MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 140 [146] sts in 1×1 rib. Work as for neckband from * to *.
MACHINES WITHOUT RIBBER
Push 140 [146] Ns to WP. Work as for neckband from * to *.
ALL MACHINES
With P side facing, pick up 140 (146) sts between markers and place on to Ns. Using MT+2, K 1 row. Cast off.

## PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

## MAKING UP

Join side seams.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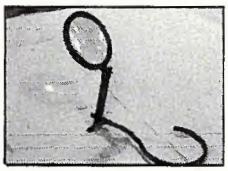

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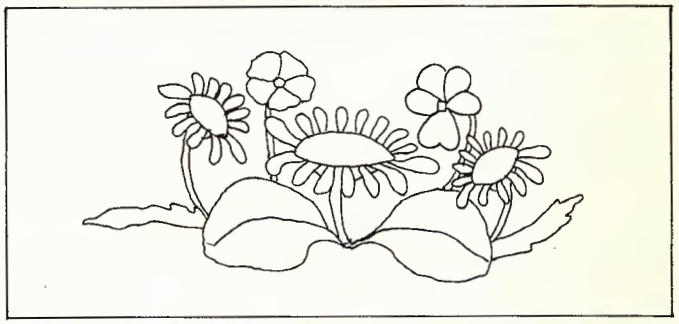
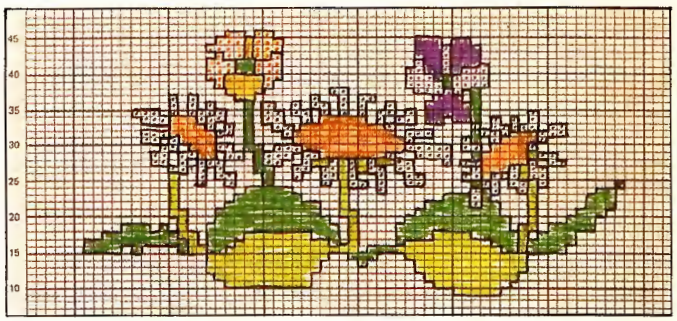
# CREATIVE INTARSIA

## DAINTY DAISIES

**I do like spring and summer, with warmer, longer days and hopefully, time for a holiday. The other good thing about this time of year is that there are always lots of flowers around to give inspiration for intarsia designs.**

## Keni Freeman





This year, daisies are meant to be the 'in thing' and when I mean daisies, I do mean daisies. Large ones and small ones, abstract and real, all are being incorporated into everything from earrings to shoes.

This is why I have used a simple daisy shape as the basis for this intarsia design. Starting with a simple drawing, I have used a largish daisy in the centre with two smaller ones either side. To that I have added a few leaves to give balance and finish off the bottom and sides of the design.

To add a bit of height and colour I have included a pansy and a primrose and there you have your neat floral intarsia design ready to be included on the yoke/neckline of a sweater or perhaps at the bottom of the front of a cardigan.

To add a bit of depth, once the design is complete I have embroidered with back-stitch but you can add more perhaps with French knots or even chain stitch. For the 'eye' of the flower you could even incorporate coloured knitting-in beads; these would give the impression of stamens.

Never think that with intarsia you have to make everything complicated. Keep the design clear and fresh and add to it afterwards.

I have then transferred my design on to the graph paper simply by tracing and then matching the freehand line drawing to the nearest rectangle of graph paper. Remember that if you always use rectangular or knitting graph paper, once your design has been drawn on to it you can simply knit straight from that. Squared graph paper will distort a knitted design – this is quite logical. If knitted stitches were square, all our tension squares would then read something like 30 stitches to 30 rows, but as they aren't this is the logical proof that a knitted stitch is wider than it is high – hence our usual tension squares are more likely to be 30 stitches to 40 rows when knitting with 4-ply.

If you look at the first drawing you will see that I have kept all the lines clean and simple, allowing the transference of the design to the graph paper to be that much easier.

Although I have not bothered to reverse my drawing on to the graph paper, you might want your design to finish up a certain way round, so remember to reverse your design if you have to.

By knitting the design on to a black background I have "thrown" the design forward, something that will always happen with a black background. A white, cream or pastel background will soften your design.

That's all for this month, have a look around and see what you can do with some of your garden flowers and remember this is the year of the daisy!

# SWISS DARNING

Fig 1

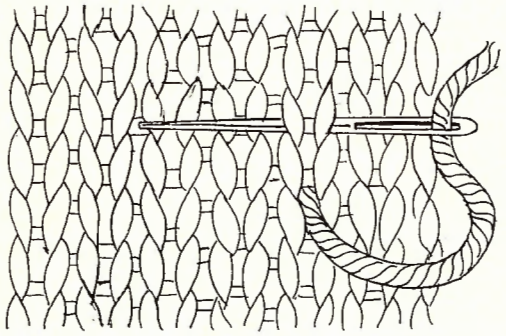


Fig 2

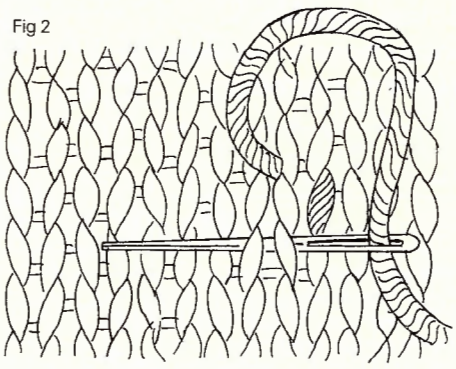


Fig 3

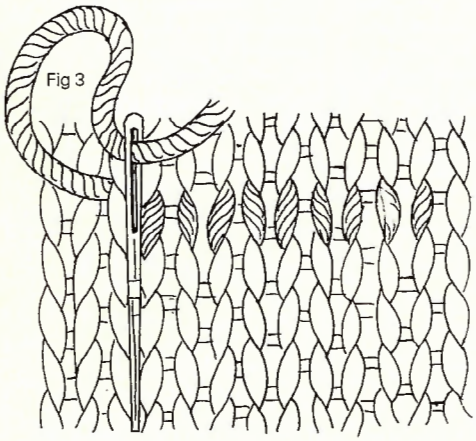
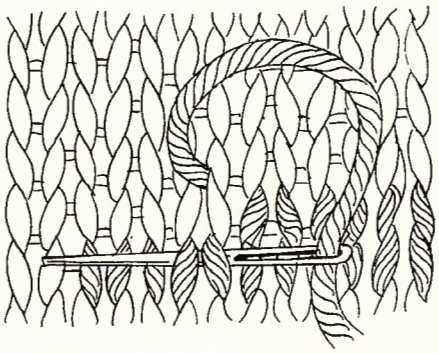


Fig 4



This method of embroidery is a simple way of adding decoration to your knitting. Small areas, finishing touches and a few stitches in a different type of yarn are easy to add once the knitting is completed. Many of our patterns feature Swiss darning so, if you have had any doubts, here is a step-by-step guide to just how easy it is.

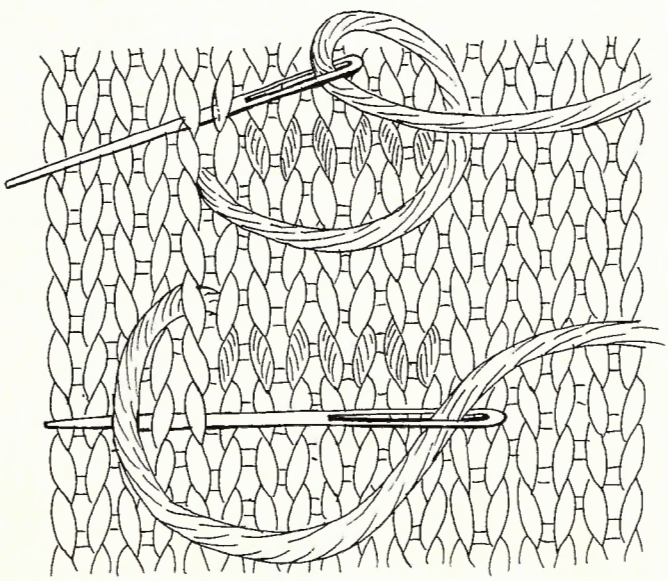
Using a tapestry needle threaded with the embroidery colour, begin at the top right of the motif.

Row 1: Bring needle from back to front of work through the stitch *below* the first stitch to be worked. Insert the needle from right to left under both loops of the stitch just *above* it and draw the thread through (Fig.1). Insert needle again in the lower stitch and bring it out in the next stitch to the left (Fig.2). Repeat for each stitch to be embroidered and after last stitch of row, bring needle up through stitch below instead of stitch to left (Fig.3).

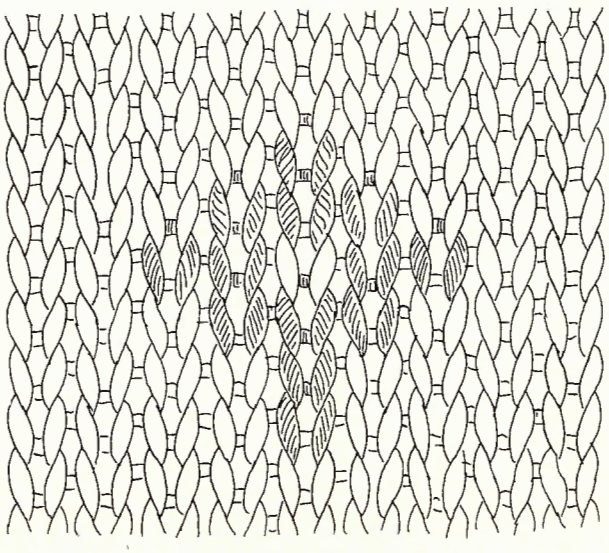
Row 2: Turn the work round and work again from right to left. Insert needle from right to left under both loops of stitch below and draw the thread through. Insert needle again in stitch above and bring it out through the next stitch at the left (Fig.4). After the last stitch of the row, bring the needle up through the stitch above. Turn work again and repeat the two rows continuously.

To work vertical lines, begin at the top and after each stitch, bring the needle up through the stitch below for the following one.

The flow of work



A Swiss darned motif



# QUESTION TIME

**It is discussion time again at our club and we will start the morning once more by looking at ideas and suggestions from members.**

## Pat Coulston

One of our newer knitters had made her first skirt and top, all on the single bed. For the skirt she had used a silky type of yarn (she couldn't remember what it was!) and the skirt was knitted in two panels, with about the 20th needle left out of work all the way across and she had also tightened the stitch size going up towards the waist. It really did hang very nicely although, I must say, she was a slim lady.

Valerie had used a Fair Isle skirt pattern by Mary Dowse (MKM July '90) but had made a top from it, using one ply industrial yarn with one end in each feeder. It was very fine and looked most attractive.

A long discussion followed after we saw a circular scarf. Mary wanted to knit wide circular stripes, using the double bed colour changer, but said the strands showed on the right side and it looked horrid. On arrival home, I tried it out. Yes, she was quite right, the strands did show. However, there is a way round this. Each time you are going to knit in the new colour, take down, between the beds, a loop of that colour. On completion, thread these loops through to the wrong side, and neatly sew them in and 'the joins' cannot be seen at all. This is a bit fiddly if changing colour every two rows, but fine for the wider stripes.

Doris had a lovely pleated skirt, but it came out a little short, so she added about six rows of double crochet at the bottom and it really worked. The skirt hung beautifully and the slightly deeper hem looked very much part of the garment.

For my demonstration this week, I used the In-Tec 'A line Skirt Steamer'. I knitted the skirt in Hobby yarn before I went to the Club, using the pattern provided without any personal changes and followed the instructions exactly in preparing the skirt before steaming. At the club, we set up the kettle and so on and 'before our very eyes' watched the skirt 'grow' as the steam stretched it. On completion, it was exactly the length required, although, I did give it another flat steam just to give a complete finish to it. The demonstration was very successful.

Last month I mentioned a tuck stitch cuff, which used Card 1 and was delighted to see that this month, Edith had used the technique in a cardigan. She had used it for the hem at the bottom, the neckband, cuffs and also for the button bands.

Next a word of warning from our Bournemouth freelance knitting machine mechanic, John Major, about the tension dial on the Knitmaster main carriage. Do NOT take the tension dial below 0. (Sometimes people do when casting on using the ribbing attachment, thinking that they are going to make the cast on rows tighter) – you can run into great difficulties. When the dial is turned below '0', sometimes by one, two or three clicks, the dial then lifts off (this is how it is removed). If you then *accidently* put the dial to its removal position, then continue to knit, you can run into difficulties as the dial can then spring off. This causes a lever below it to jump out of place and then become damaged. So, folks, never, on the Knitmaster, take the tension below the number '0'.

If you are doing the 1×1 rib and you want the edge to be a little tighter, try this tip:

Cast on in 1×1 rib, with waste yarn and knit a few rows.

With nylon cord, knit one row.

With your main colour, cast on again (except you do not put on the cast on comb, as it is already in position). At T 0/0 knit the zig zag row, two circular rows and continue to knit the rib.

On completion, remove the nylon cord and the waste yarn falls off. To get an even neater edge, insert a very fine knitting needle into the edge stitches and 'pull' them slightly, which removes the wavy edge.

Knitting one row with a nylon cord before going into a 1×1 rib is fine but not for the 2×2 or every needle ribs as the nylon cord just refuses to be pulled out of the knitting. Try this:

For the 2×2 rib cast on in waste yarn and knit about 10 rows. Set the machine for circular knitting. With nylon cord (or button thread, Artistic yarn, or similar) knit one row, which will knit on one bed only.

Either take down a long loop of the cord, or thread up another piece of cord and knit the second row which will knit on the opposite bed.

For every needle rib, proceed exactly as for above but in the every needle rib setting.

For either rib, after the two circular rows of cord, set dials to 0/0, carriages to normal and knit the zig zag row. Set for circular knitting and knit two rows.

Set the stitch size for the rib and knit the rib. On completion of the knitting, pull out the cord, one piece at a time and it will separate the waste yarn from the main knitting as easily as a hot knife going through butter! You will also get a nice smooth edge.

Q "I have a Passap 6000 (although this question would also apply to the Pfaff 6000) and am having difficulties with the neck shaping when in pattern on the front bed. I am in an N/LX pattern and want to knit the right hand side only. I have put the front bed pushers back into the blocking rail and so they will not knit, BUT, I keep getting 'ERROR' coming up and I'm going dotty."

A *"Putting the pushers into the blocking rail is fine, but your machine is still telling you it wants you to take the locks past the number of needles you have programmed in the LEFT hand side. If you do not go past the programmed needles every row, up comes the warning ERROR. So, when you are at the neck shaping, WRITE DOWN on a piece of paper the row number you are on (the one on the console, not on your row counter). Press COR button and up will flash the left hand side number you originally dialled in. Now put in the number of the first left needle. For example, for a round neck, the first needle may be 12 to the right of centre. So dial in 12 (do not put in the minus, as you are now to the right of centre) and the right hand side needle will be the same. Knit that side.*

*"For the second side, (locks at the right), press COR and alter now the left and right side figures so they match the stitches for the left side. The figure that next flashes up is your row number. You want to alter this, so dial in the number you wrote down on that piece of paper. The console then works out how many rows it has to go back, just press ENT again and up comes the instructions for you to follow to reprogram for the second side. Its like magic!!"*

Q "I am getting looping on one side of my knitting. I have altered and tried different 'tensions' on the yarn mast, all to no avail. I knit about 20 rows, then there it is again, always on the left side. I do not take the carriage too far past the end needle, my yarn is not hairy – please can you help?"

A *"Have you looked at the sinker plate?"*

*"What's the sinker plate?"*

*"Sorry, the front bit of the machine which is screwed on to the main part by two thumb screws."*

*"No, I rarely remove it, except when I get in a jam."*

*"Take this off, and look at the round brushes beneath it. They should spin round freely when you flick them. If they do not, the chances are that you have yarn, hair or fluff jammed beneath them.*

*"Get an appropriate screwdriver – some machines need an ordinary one, some need the blunt nosed type and, make sure it is a decent size, not a fiddly little one that came with your sewing machine! Place one end of the sinker plate flat on a flat surface. Put the screwdriver into the screw (which holds a round brush in place), firmly press down and sharply turn the screw, in a sort of clicking action. If the screw has never been undone, this may be quite difficult and you would be permitted to get a male hand to help you – just this once.*

*"Sometimes the screw has been badly treated and the thread has gone. Do replace it with a new one so as to prevent this problem next time. Working on ONE brush at a time, remove it, plus any washers or plastic covers it may have and I am sure you will find, impacted around its post, tight rings of yarn and fluff. Remove these, clean the post and wipe a very, very lightly oiled rag around this post. Clean the brush, getting it free of all the hair and wool and replace brush, washer and cover in the order in which*

*you removed them and the correct way up. Check with the other brushes on the machine, since by working on one brush at a time, you can compare it with the others to make sure you return it the right way up and so on. Then work on the other brushes and the plastic gears.*

*"I think you will find that one or both of your brushes badly need this attention. Let us know next month how you get on.*

*"Incidentally, I check my brushes regularly and if one shows the slightest resistance to the spin, off it comes, and always, there is a piece of yarn to be removed."*

**Q** "I have a Brother machine, and want to do some lace in two colours. I want the lace to be all in colour one but to knit six rows in between in colour two. I have the single bed colour changer, but am puzzled, as the lace carriage is the same side as the colour changer and it won't work."

**A** *"Oh yes it will – like a treat!*

*"Put your lace carriage on the RIGHT hand side, but put in your punchcard back to front (with the wrong side of the punchcard facing you). Carry on now as usual. When needles select, use the lace carriage, when no needles select, use the main carriage, changing the colour as you want. The only difficulty with this method is that some patterns do not work like this. Just a few require you to take the lace carriage across plain (with no needles selecting), to rotate the card on, but not actually to make the lace. You can check this before you start by knitting through the pattern before actually casting on, to see if this does occur. If it does, then you must copy the arrows in their correct directions on to the wrong side of the card.*

*"Have those of you with Brother lace carriages tried knitting both sides of the neck simultaneously as we discussed in September 1990? It really saves so much time and makes sure that both sides knit the identical pattern."*

**Q** "I have a Passap and my cast-on rows nearly always have a problem, in that the end stitches do not knit off correctly. They bunch up for a few rows and it looks horrid."

**A** *"I know exactly what you mean. Try this:- Knit the zig-zag row as usual (Stitch size 1.2/1.2). Release the tail of the yarn and hold on to it. Do not pull it down, which would cause the needles to come forward, but just put on a little hand tension. As you bring the locks back (T 3.2/3.2 CX/CX) to the right, you can feel the yarn in your right hand being slightly drawn upwards. Keep hold of this tail for at least six rows and you will have no more problems this side.*

*"If the other side plays you up, take a length of yarn and lay it over about the last 10 stitches at the left side. Hold these ends down (you have to swap hands under the machine!) for a few rows and that will take care of the non-knitted stitches on this side.*

*"For the knitter of a little more experience, the Passap needle rule can be omitted, to have both end needles on the back bed for the rib. This will give you a perfect matching edge which you can sew up with mattress stitch. You do have to keep a careful eye on the left end stitch though, to make sure it knits properly for the first few rows."*

**Q** "I have just started to use the Brother Knit Leader and am having problems with the width of my garments. They all finish up too tight."

**A** *"What size are you?"*

*"40 inches bust."*

*"What measurement do you draw for the front?"*

*"20 inches"*

*"This is where the problem lies. 20 inches is your body measurement and not the measurement you want for the finished garment. Take one of your ready-to-wear garments and measure it. You will find it measures anything from 22 inches to 28 inches for the front. This is 'ease' and is given for all patterns. In the Knitmaster radar patterns, this 'ease' is allowed, but for the Brother, you must remember to add this when drawing your patterns on to the sheet. The amount of ease will vary according to style."*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# MASTERCLASS

## FLOUNCES & FRILLS FOR FLAMING JUNE

**These are fabulous for the very feminine lady who loves frills and furbelows but also can be crisply or softly elegant for anyone, so even if you feel that you are a non-frilly person, do have a look at them and consider how you might use them.**

## Mary Dowse

Frills and flounces are delicious for Summer and there's still time to make a really spectacular outfit for holiday wear or that Summer wedding.

The possibilities of "gathered" frills, flared flounces and pleated frills are endless, so I have tried to choose just the very simplest ideas for you. These will translate easily into knitting for Summer wear (though I am also trying some for real "party frocks" for later). Here's how to do two of the simplest.

First of all, "gathered" frills. Begin with waste yarn right across your needle bed. Change to main yarn and make a narrow hem. Knit the depth of your frill. Change to waste yarn or cast off. The fabric can be gathered by hooking two or three stitches back on to each needle and knitting the "background" to your frill or you can gather it first and sew it where you like.

You will need to make the frills with at least twice as many stitches as the piece they are to fit on to – and it is easier to knit all your frills first. What yarn you use depends upon your own choice, but frills are best in fine yarns. They look very pretty and delicate in transfer lace or punch lace and even more delicate if you begin with a closed cast on edge or by hooking a narrow lace on to your needles and knitting the frill on to it.

As you probably know already, I believe in making things easy and for this reason I usually cast off the top edge as, although this takes a little longer, I do find this easier than hooking a frill back with the right side facing me. This I often do. When I first began using frills I used waste yarn with abandon, taking off knitting, hooking on a frill, turning the knitting round, hooking it back, spending HOURS doing it. It is necessary if you want a frill and a yoke, but if you want to make a completely frilled garment it isn't really important to have the pieces hidden under the frills on the "right" side of the knitting and I work on the purl side, hooking on a frill whenever I want one.

You can use the simple frills in lots of different ways – on the bottom of a skirt or sleeve, round necks, to make a yoke – one frill or several. A full frill sewn to the edge of a fabric slip, just long enough to show beneath your simple knitted skirt looks great and don't forget that you can steam these frills sideways to give a flared look. A deep frill made this way, hooked on to a top in the same yarn and pattern, makes a very graceful skirt, very becoming to larger ladies. The flounce I like best is knitted sideways and is also easy. It can be very full or just a gentle flute according to the number of stitches and rows, but the following pattern makes a good all-purpose one.

Make a closed cast on of (say) 30 stitches (easier with waste yarn first). Knit five rows ending with carriage at right. Knit across to left; push first needle at left to Hold. Knit back to right. Repeat these two rows until you have two needles left knitting at right. Knit across all needles and knit five rows. Carriage again at right. Repeat until frill is long enough. Knit one set of shaping without the five rows and cast off.

For wider flounces, I balance the shaping by knitting the shaping rows as above and then push the needles back in the same sequence before knitting the plain rows in between the shapings. In this case I would usually push out one or more needles from right to left as well as the one needle from left to right. This would make a less full flounce which might well be better for a wider one.

You can use these flared flounces in the same way as the gathered frills but they make a less bulky garment if you want to use a great many. There have been a number of lovely skirts, all completely flounced, shown recently in International fashion collections, and a simple straight skirt, narrow or full, with a flounce added, say, every ten centimetres for a twelve centimetre flounce makes a beautiful skirt, either continued into a plain top or worn with a simple separate top. This is very spectacular, either with narrow flounces or with three or four wider ones. The narrow flounces also make a wonderfully extravagant top made in the same way and worn with a narrow skirt or pants and a wider flounce round a simple neckline is very becoming and slimming for larger sizes.

You can also add a frill or flounce to shoulder lines – nice on a simple draped dress, or around a simple straight jacket. If you are thinking of trying a "dazzling

diagonal'' skirt insert a frill or flounce in the diagonal seam to make it even more dazzling.

By the time you read this I shall have a pattern for a flounced skirt as I cannot resist the lure of the flounce. How about shading the flounces – deep pink, paler, paler, paler, palest, for a really pink rose, or pink, darker, darker, darker to deepest red for that red, red, rose of June?

# 10 TOP IN TUCK AND FAIR ISLE

## PATTERN RATING

** Fairly easy for knitters with some experience.

## MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

## MATERIALS

Yeoman Cannele.
2 [2, 2, 2, 2] × 250g cones in Ensign (MC).
1 [1, 1, 1, 1] × 250g cone in Prairie (A).
1 [1, 1, 1, 1] × 250g cone in Saffron (B).
1 [1, 1, 1, 1] × 250g cone in Cardinal (C).

GARMENT WEIGHT
Finished garment in third size weighs 430g.

*The fibre content of this yarn is 100% Cotton. For further information about this yarn, please write to Yeoman Yarns, 31 High Street, Kibworth, Leicester LE8 0HS.*

## YARN THICKNESS

This yarn is medium weight and knits as four ply.

## MEASUREMENTS

To fit bust 82 [87, 92, 97, 102] cm, 32 [34, 36, 38, 40] in.
Actual size 96 [103, 109, 115, 122] cm, 37¾ [40½, 43, 45¼, 48] in.
Length to shoulder 52 [52, 53, 53, 54] cm, 20½ [20½, 21, 21, 21¼] in.
Sleeve seam 17 cm, 6¾ in.

*Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.*

## TENSION

31 stitches and 35 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 7).
25 stitches and 61 rows to 10 cm, 4 in measured over Tuck Stitch pattern (tension dial setting approximately 7).

*For perfect results, please check your tension carefully.*

## ABBREVIATIONS

See page 4.

## KNITTING NOTES

We used knit side of knitting as right side of Fair Isle and purl side of knitting as right side of tuck stitch. Punch cards, as shown, before starting to knit.
Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN
K 4 rows A/B, 6 rows A/C, 4 rows A/B, 2 rows A/MC, 4 rows B/MC, 4 rows B/A, 2 rows B/C, 6 rows MC/C, 2 rows MC/B, 4 rows A/B, 4 rows A/C and 3 rows MC/B. These 45 rows form pattern.

## BACK

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Push 77 [81, 85, 89, 93] Ns at left and right of centre 0 to WP. 154 [162, 170, 178, 186] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using A, cast on and K 3 tubular rows. Carriage is at right. Set machine for 1×1 rib knitting. Set RC at 000. Using MT–6/MT–6, K 15 rows. Transfer sts for st st *.

MACHINES WITHOUT RIBBER
Push 76 [81, 85, 88, 93] Ns at left and 76 [80, 85, 88, 92] Ns at right of centre 0 to WP. 152 [161, 170, 176, 185] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT–2 and A, K 29 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in A evenly along the row. Unravel WY when work is completed *.

1ST AND 4TH SIZES
Inc 1 st at each end.

2ND AND 5TH SIZES
Inc 1 st at right edge.

ALL SIZES
154 [162, 170, 178, 186] sts.

ALL MACHINES
Insert punchcard 1 and lock on first row. Set carriage for patt. Set RC at 000. Using MT and MC, K 1 row. Release card and cont in Fair Isle patt. K 45 rows. Remove card. Cont in st st and MC, K 1 row. Using WY, K a few rows and release from machine. Push 61 [65, 69, 73, 77] Ns at left and right of centre 0 to WP. 122 [130, 138, 146, 154] Ns. With carriage at left and K side facing, replace sts on to Ns decreasing evenly. Insert punchcard 2 and lock on first row. Take carriage across twice without knitting. Release card and cont in tuck st patt. Set RC at 000 **. Using MC, K 205 [205, 211, 211, 217] rows.

SHAPE NECK
Note patt row on card. Using a length of MC, cast off centre 18 [20, 20, 22, 22] sts. Using nylon cord, K 52 [55, 59, 62, 66] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 5 sts at beg of next and foll 2 alt rows. 37 [40, 44, 47, 51] sts. K 6 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in tuck st patt. Finish to correspond with first side reversing shapings.

## FRONT

Work as for back to **. Using MC, K 169 [169, 175, 175, 181] rows.

SHAPE NECK
Note patt row on card. Using a length of MC, cast off centre 12 [14, 14, 16, 16] sts. Using nylon cord, K 55 [58, 62, 65, 69] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st at beg of next and every foll alt row until 37 [40, 44, 47, 51] sts rem. K 12 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in tuck st patt. Finish to correspond with first side, reversing shapings.

## SLEEVES

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Push 62 [65, 65, 68, 68] Ns at left and right of centre 0 to WP. 124 [130, 130, 136, 136] Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER
Push 61 [64, 64, 67, 67] Ns at left and right of centre 0 to WP. 122 [128, 128, 134, 134] Ns. Work as for back from * to *. Inc 1 st at each end. 124 [130, 130, 136, 136] sts.

ALL MACHINES
Insert punchcard 1 and lock on first row. Set carriage for patt. Set RC at 000. Using MT and MC, K 1 row. Release card and cont in Fair Isle patt. Shape sides by inc 1 st at each end of next and every foll alt row until there are 170 [176, 176, 182, 182] sts. Remove card. Cont in st st and MC. K 1 row. Inc 1 st at each end of next row. 172 [178, 178, 184, 184] sts. K 2 rows. RC shows 50 and work measures 17 cm, 6¾ in. Cast off.

## NECKBAND

Join right shoulder seam.

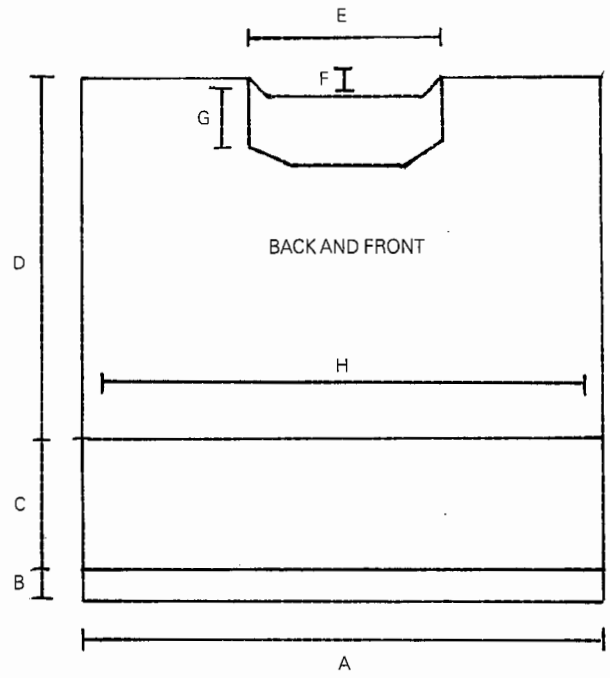
MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using A, cast on 150 [154, 154, 158, 158] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–6/MT–6, K 2 rows. Using MC, K 11 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER
Push 149 [155, 155, 158, 158] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with

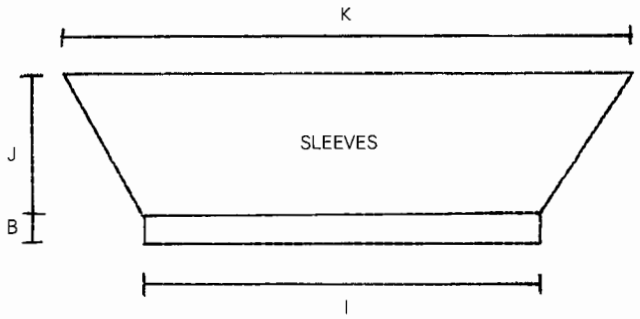
Trousers JAKEL AND Hat THE HAT SHOP



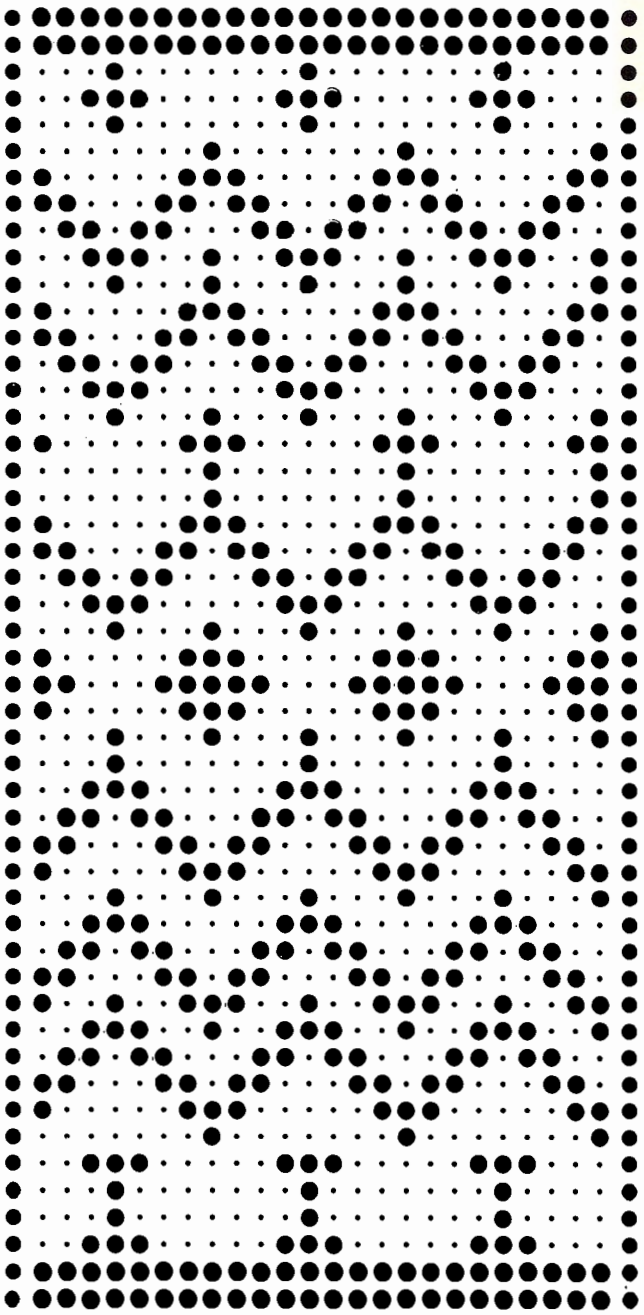
72►




A = 49.5 [52, 54.5, 57, 60] cm
B = 3 cm
C = 13.5 cm
D = 35.5 [35.5, 36.5, 36.5, 37.5] cm
E = 19 [20, 20, 21, 21] cm
F = 2 cm
G = 8 cm
H = 48.5 [52, 55, 58, 61.5] cm
I = 39.5 [41.5, 41.5, 43.5, 43.5] cm
J = 14 cm
K = 55 [57, 57, 59, 59] cm




PUNCHCARD 1



carriage at left. Set RC at 000. Using MT–1 and MC, K 6 rows. Using MT–2, K 4 rows. Using A, K 7 rows. Using MC, K 4 rows. Using MT–1, K 6 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

**1ST SIZE**
Inc 1 st.

**2ND AND 3RD SIZES**
Dec 1 st.

**ALL SIZES**
150 [154, 154, 158, 158] sts.

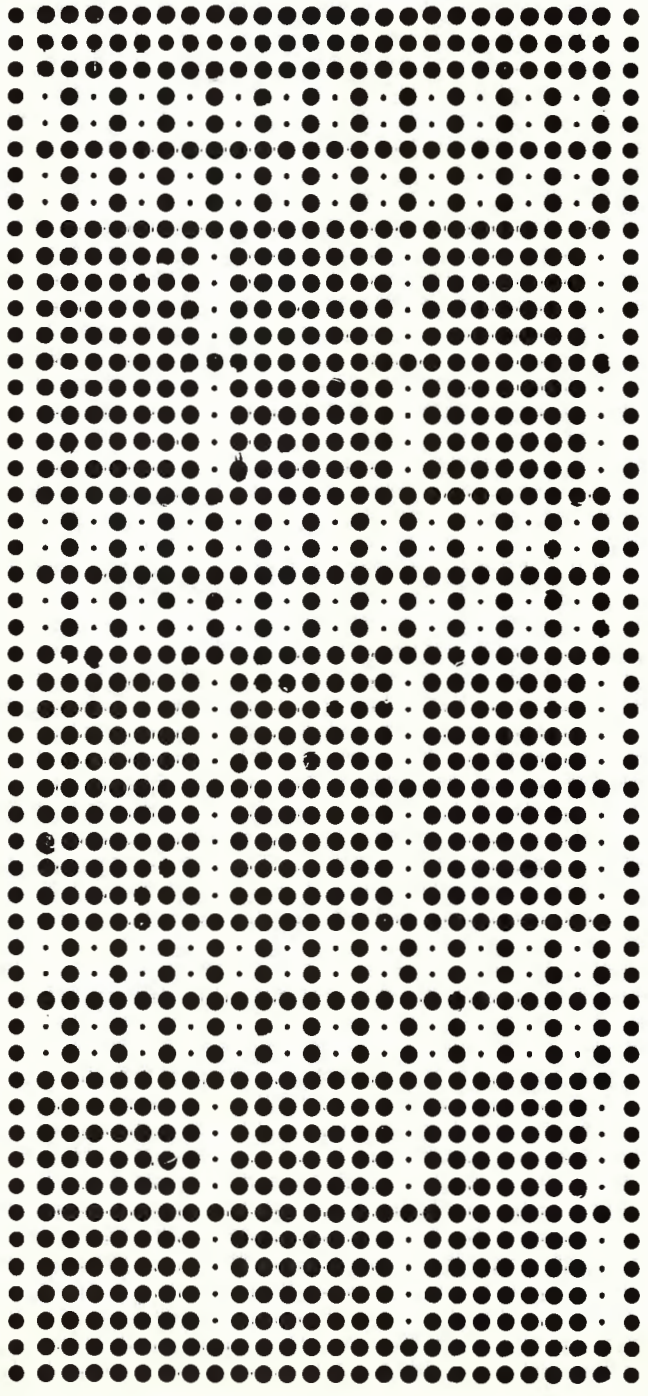
ALL MACHINES

With P side facing, pick up 62 [64, 64, 66, 66] sts around back neck and 88 [90, 90, 92, 92] sts around front neck and place on to Ns. Using MT+3, K 1 row. Cast off.

## MAKING UP

Join left shoulder and neckband seam. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams.

PUNCHCARD 2

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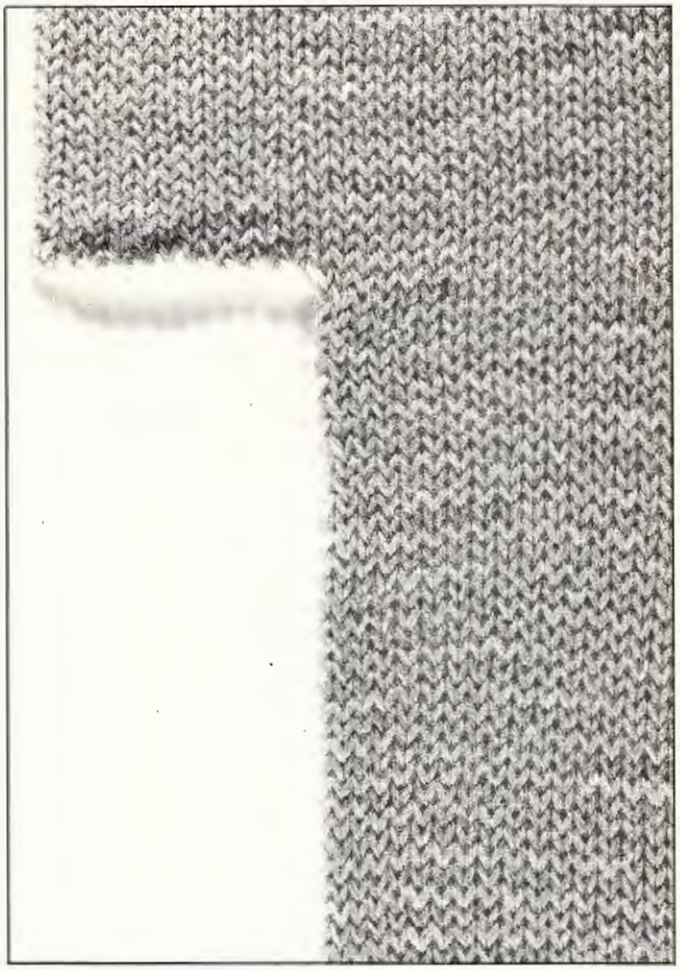
# TEACH-IN

## COURSE FOR NEW KNITTERS – PART 4

**So far in these articles I've been concentrating on the correct use of the transfer tool for fully fashioned increasing, decreasing and casting off.**

**This month I want to complete the basic set of increasing, decreasing and casting off techniques that you need to know. So I'm starting with simple increasing and then going on to increasing more than one stitch at a time.**

**Ann Kite**



*Increasing more than one stitch at a time.*

First, simple increasing (as opposed to fully fashioned increasing). This, as the name implies, really is very simple. You just move an empty needle at the edge of the knitting into working position and carry on knitting. You cannot do more than one stitch at a time like this and there must be at least two rows (including the row on which you increased) between the increases.

To increase more than one stitch at a time, or to increase one stitch on every row, you need another technique known as "e wrap". This type of increasing has to be done on the same side as the carriage because, as with multiple decreasing or casting off, you need to use the yarn. So, on the same side as the carriage, bring the needles you want to increase over to holding position, that is move them as far forward as they go. (Don't set the carriage to hold.) Now the yarn has to be wrapped around each needle, starting at the needle nearest the knitting. Pull down some slack yarn, come up from below between the first two needles, take the yarn over the top of the first needle and down below it, to come up again between the second and third needle to start the sequence again. If you're doing this at the right of the knitting, the yarn is going anti-clockwise around each needle (and is making an "e"). If you're doing it at the left, the movement is clockwise. If you find it hard to remember which is which, the answer is that the yarn should always be moving away from the carriage as it goes over the top of the needle.

When you've wrapped all the needles, make sure the "wraps" are lying against the sinker posts and then knit across. If you've only increased a few stitches you can just carry on knitting. If you've increased more, you may find the increased stitches won't knit correctly on the next few rows. To ensure that they do knit correctly, move the needles with the increases to the holding position before knitting the next few rows. Make sure the stitches stay back against the sinker posts as you do this. Once you've knitted three or four rows, they will knit correctly from the usual working position.

You may have noticed when you brought the needles forward to increase that some of them were bent. Some knitters worry and feel they've been careless when they notice this, but I regard it as part of the normal wear and tear of machine knitting. When you think that the needles move backwards and forwards and the latches open and shut on every row, they are very durable really. However, damaged needles can cause problems, so after every few garments I check my needles and change any damaged ones.

When you've no knitting on the machine, bring all the needles to the holding position. In this position you can see if any are bent. Now check the latches. To do this, open the latches. Will all the latches lie flat easily, or are some stiff and need to be pushed flat? Run your finger along the open latches. Do any latches feel higher than the others? If they do, they're damaged. Finally, close the latches. Do they all close straight on to the hooks? If you find bent needles or damaged latches, have a needle changing session. Push all the good needles back to "A" position leaving the damaged ones forward so that they're easily identified.

Needles are changed very easily. Pull the needle retaining bar out past the damaged needles. Shut the needle latches and, with the needle as far forward as it will go, push down on the head of the needle, causing it to lift at the back of the bed. Using the butt, lift the needle up and out through the slit in the needle bed. To replace the new needle, open the latch and push it down through the slit in the needle bed and out between the sinker posts. The whole needle can then be fed down into the slit. Push down gently on the butt of the needle and move the needle back into the working position. Finally, push the needle retaining bar back into position. Some needle retaining bars will just ride over the needles as you do this with others you have to hold the needles down against the bed as you push the bar in.

By the way, you can change a needle with your knitting on the machine. Transfer the stitch from the needle you want to change to an adjacent needle. Change the needle, and then move the stitch back on to the new needle.

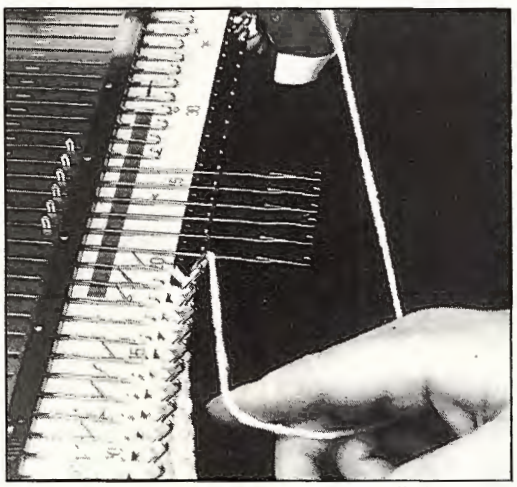
It is worth checking and changing needles on a regular basis. Damaged needles won't necessarily bring your knitting to a halt but, even worse, they may cause a fault in the knitting which is only spotted after knitting an entire piece.

Once, after knittng the front of a jumper, I held it up to examine it. Only then could I see that all the way up in a vertical line, every ten or so rows, a stitch hadn't been knitting off properly. The faulty stitches really glared at me! After changing the faulty needle (the latch wasn't opening and lying down flat properly) there was nothing for it but to unravel and start again.

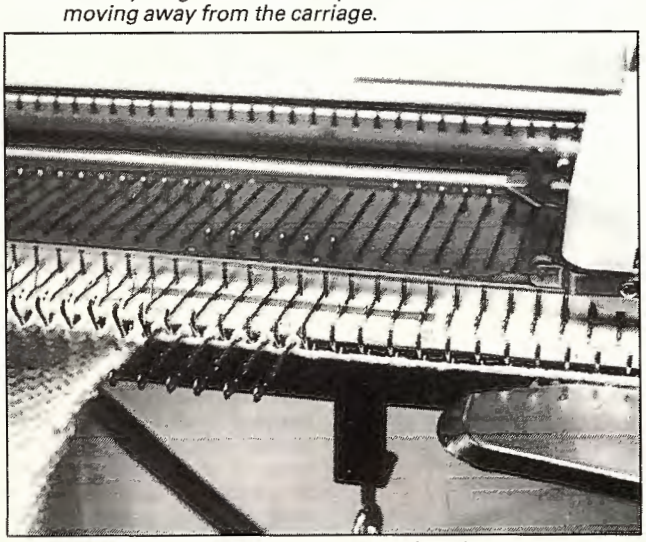
I learnt my lesson! Now I hold regular needle inspections and changing sessions.

*Next month I'll be writing about that dread of new knitters, picking up a dropped stitch.*

*The carriage must be on the same side as the increasing is to take place. Bring the needles right forward, and bring the yarn up between the first and second needles.*



*As the yarn goes over the top of the needle it must be moving away from the carriage.*



*All the needles have been e-wrapped, and the next row can now be knitted.*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# 11 TOP WITH VIOLET PATTERN BORDER

## PATTERN RATING

** Fairly easy for knitters with some experience.

## MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

## MATERIALS

Emu Silhouette
10 [12, 13, 14] × 50g balls in White (MC)
1 [1, 1, 1] × 50g ball in Olive (A)
1 [1, 1, 1] × 50g ball in Navy (B)
1 [1, 1, 1] × 50g ball in Lilac (C)
1 [1, 1, 1] × 50g ball in Pink (D)
1 medium sized crochet hook
GARMENT WEIGHT
Finished garment in second size weighs 850g

*The fibre content of this yarn is 100% Tactel. For further information about this yarn, please write to Emu Wools Ltd., Leeds Road, Greengates, Bradford, West Yorkshire BD10 9TE.*

## YARN THICKNESS

This yarn is medium weight and knits as four ply.

## MEASUREMENTS

To fit bust 82-87 [92, 97-102, 107] cm, 32-34 [36, 38-40, 42] in.
Actual size 96 [104, 112, 120] cm, 37¾ [41, 44, 47¼] in.
Length to shoulder 54 [56, 58, 60] cm, 21¼ [22, 22¾, 23¾] in.
Sleeve seam 9.5 cm, 3¾ in.

*Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.*

## TENSION

30 stitches and 45 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 9).

*For perfect results, please check your tension carefully.*

## ABBREVIATIONS

See page 4.

## KNITTING NOTES

We used knit side of knitting as right side of garment. Punch cards as shown, before starting to knit.
Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.
Due to the slippery nature of this yarn, a silicone spray used directly on to the yarn will help it to pass through the tension arm more easily.
FAIR ISLE PATTERN
K 2 rows MC and 2 rows A. Insert punchcard 1 and lock on first row. Set carriage for patt. K 1 row MC. Release card and cont in Fair Isle. K 5 rows MC/B, 1 row A/B, 1 row A/C and 6 rows MC/C. Remove card. Cont in st st. K 2 rows MC, 2 rows A, 2 rows MC and 2 rows A. Insert punchcard 2 and lock on first row. Set carriage for patt. K 1 row MC. Release card and cont in Fair Isle. K 5 rows MC/B, 1 row A/B, 1 row A/C and 6 rows MC/C. Remove card. Cont in st st. K 2 rows MC and 2 rows A. These 44 rows form pattern.

## BACK

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Push 73 [79, 85, 91] Ns at left and right of centre 0 to WP. 146 [158, 170, 182] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–5/MT–5, K 14 rows. Transfer sts for st st *.
MACHINES WITHOUT RIBBER
Push 73 [79, 85, 91] Ns at left and right of centre 0 to WP. 146 [158, 170, 182] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–2 and MC, K 27 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.
ALL MACHINES
Set RC at 000. Using MT, cont in Fair Isle patt. K 44 rows. Using MC, K 86 [92, 96, 100] rows. RC shows 130 [136, 140, 144] and work measures 32 [33, 34, 35] cm, 12½ [13, 13½, 13¾] in.
SHAPE ARMHOLES
Cast off 2 [4, 6, 8] sts at beg of next 2 rows and 2 [3, 4, 5] sts at beg of foll 2 rows. Dec 1 st at each end of next and every foll alt row until 130 [132, 136, 138] sts rem **. K 89 [89, 91, 91] rows. RC shows 230 [240, 248, 256] and work measures 54 [56, 58, 60] cm, 21¼ [22, 22¾, 23¾] in.
SHAPE NECK AND SHOULDERS
Using a length of MC, cast off centre 38 [40, 40, 42] sts. Push 46 [46, 48, 48] Ns at left to HP and cont on rem sts for first side. Cast off 9 sts at beg of next row, 5 sts at beg of next row, 5 sts at beg of next row and 9 [9, 10, 10] sts at beg of next row, K 1 row. Cast off rem 9 [9, 10, 10] sts. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side reversing shapings.

## FRONT

Work as for back to **. K 59 [59, 61, 61] rows. 30 rows less have been worked to shoulder than on back.
SHAPE NECK
Using a length of MC, cast off centre 18 [20, 20, 22] sts. Push 56 [56, 58, 58] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 36 [36, 38, 38] sts rem. K 8 rows.
SHAPE SHOULDERS
Cast off 9 sts at beg of next and foll alt row, K 1 row. Cast off 9 [9, 10, 10] sts at beg of next row, K 1 row. Cast off rem 9 [9, 10, 10] sts. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side reversing shapings.

## SLEEVES

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Push 54 [57, 60, 63] Ns at left and right of centre 0 to WP. 108 [114, 120, 126] Ns. Work as for back from * to *.
MACHINES WITHOUT RIBBER
Push 54 [57, 60, 63] Ns at left and 53 [56, 59, 62] Ns at right of centre 0 to WP. 107 [113, 119, 125] Ns. Work as for back from * to *. Inc 1 st at right edge. 108 [114, 120, 126] sts.
ALL MACHINES
Set RC at 000. Using MT, cont in Fair Isle patt. Shape sides by inc 1 st at each end of next and every foll 3rd row until there are 124 [130, 136, 142] sts. RC shows 22. Cont in MC, K 2 rows. Inc 1 st at each end of next row. 126 [132, 138, 144] sts. K 5 rows. RC shows 30 and work measures 9½ cm, 3¾ in.
SHAPE TOP
Cast off 2 [4, 6, 8] sts at beg of next 2 rows, 2 [3, 4, 5] sts at beg of next 2 rows, 3 sts at beg of next 16 [24, 24, 12] rows and 4 [3, 2, 2] sts at beg of foll 12 [8, 12, 30] rows. Cast off rem 22 sts.

## PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

## MAKING UP

Join shoulder seams. Set in sleeves. Join side and sleeve seams. Using D, Swiss darn the centre of each violet as indicated on punchcard. Using a crochet hook and two strands of yarn, starting at right shoulder, work 1 round of double crochet around neck edge in C and 1 round in B.

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78▶

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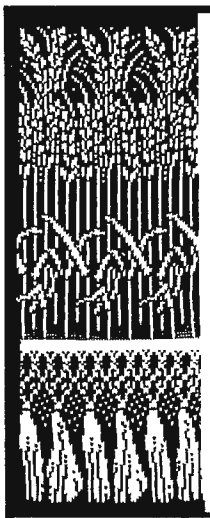

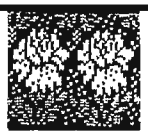

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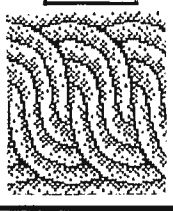

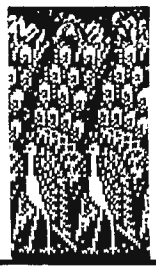

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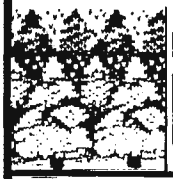

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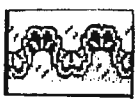

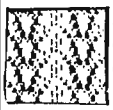

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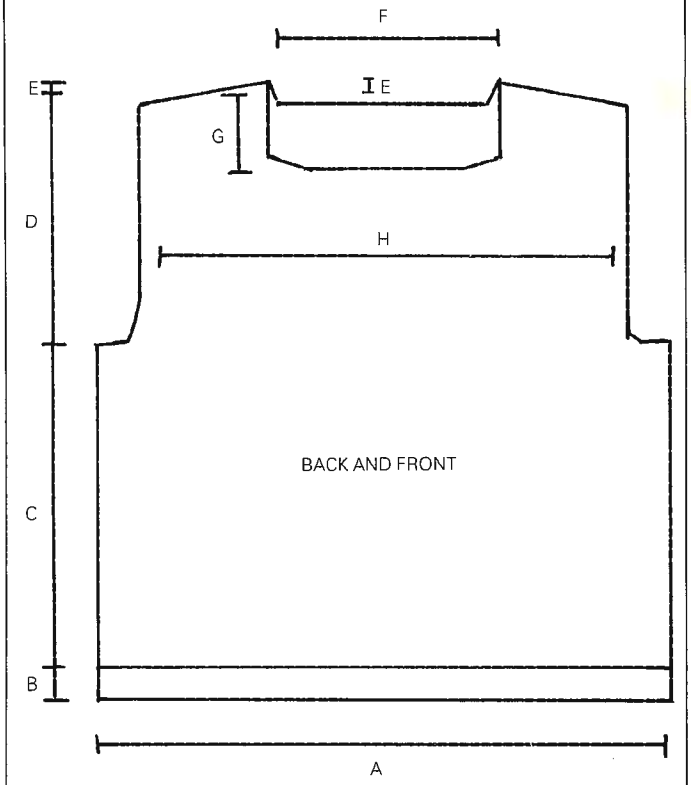
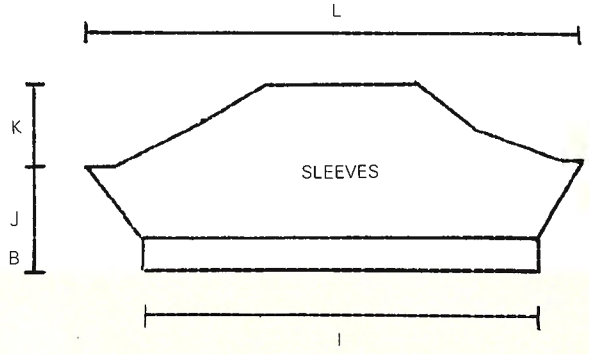
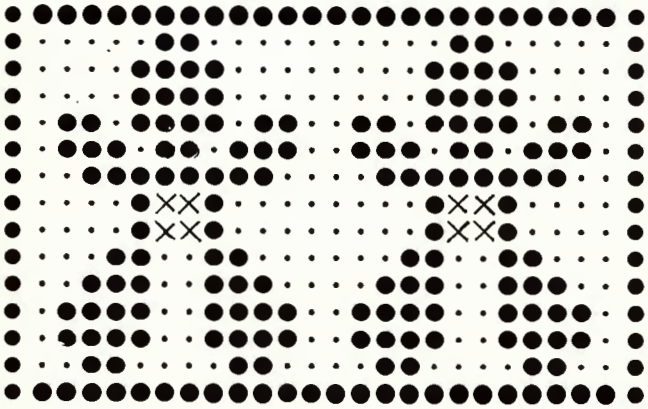



A = 48.5 [52.5, 56.5, 60.5] cm
B = 3 cm
C = 29 [30, 31, 32] cm
D = 22 [23, 24, 25] cm
E = 1.25 cm
F = 19 [20, 20, 20.5] cm
G = 8 cm
H = 43 [44, 45, 46] cm
I = 36 [38, 40, 42] cm
J = 6.5 cm
K = 7 [8, 9, 10] cm
L = 42 [44, 46, 48] cm

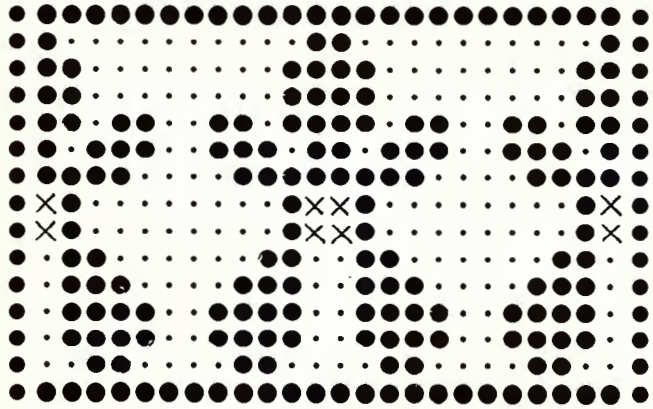


PUNCHCARD 1

X = Swiss darn in D.



PUNCHCARD 2



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| F | N | R | I | R | I | S | O | R | E | L |
| F | I | G | G | R | E | A | E | R | O | O |
| O | P | Y | O | O | F | B | O | Y | Y | H |
| D | V | U | L | T | W | R | W | L | H | A |
| I | O | N | D | A | H | L | I | A | C | P |
| L | D | E | R | T | R | L | F | U | A | P |
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A Game of Fives
Completed square should read:

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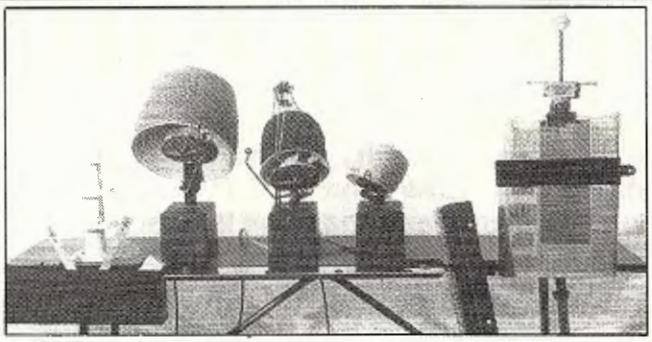

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*Please include only one entry on this form and print the details on plain paper if you prefer not to cut your magazine.* 12f14

# BEAUTY CULTURE

**So, you wonder, why am I writing about health and beauty in Machine Knitting Monthly? The answer is quite simple. Having spoken with many machine knitters, I find back problems, along with hand, arm and shoulder problems are quite common and a treatment at a Salon may well help.**

## A VISIT TO THE LONDON INSTITUTE OF BEAUTY CULTURE

## Keni Freeman

Travelling as I do (often around a thousand miles per week) and then adding to that the hours that I spend in front of my word-processor, along with looking after my very active two-year old, is it any wonder that high on my priority list is the monthly visit to my local beauty salon.

Not, I hasten to add for anything too exotic, just a massage, especially for my back and shoulders, with a treatment called aromatherapy.

Originally developed many years ago by the Greeks and Romans, this treatment uses specific oils known for producing certain effects and according to what your problems are, these oils are blended together to either relax or stimulate the required part of the body.

At the Broadway Health and Beauty Salon, Broadway, Worcestershire, Caroline knows exactly what my back and shoulders need. After a session with her although I might be tender along the shoulders and neck, I can at least move my shoulders again freely. Having been treated regularly at a Beauty Salon, I can say that beauty treatment does really work. For one hour per month no-one can reach me on the telephone and I can literally just 'crash' out. I emerge feeling a more relaxed person and my husband says I'm certainly better for this treatment.

But, there again, how do these beauticians train? What makes them able to massage correctly and provide the treatments that we require?

Many beauty technicians study at their local college after leaving school. Others train with a beauty or skin treatment manufacturer, whilst others join a local therapist and learn from them.

There is another way and I went along to the London Institute of Beauty Culture to find out just a little bit more about these people who make me feel better and fitter.

Based at 36 Dean Street, London W1, downstairs to the Robert Fielding School of Hairdressing, the London Institute offers prospective beauty therapists training with the prospect of gaining recognised qualifications – CIBTAC and CIDESCO in a relatively short space of time.

The method they use is private training. For a cost of anything from around £1,600 to £5,900 prospective students can join the London Institute and follow a strict and busy schedule to pass their examination to become a qualified therapist within a year, sometimes within three months.

The courses on offer are both day and evening courses and cover a variety of subjects from general beauty and skin care to manicure, body treatments and electrolysis.

I visited the London Institute to see just how the students work and was surprised to find a very busy school in full flow with students from all over the world, including Australia, China, India and Jamaica. In talking to them I learned that they all wanted to get their qualifications and then travel back home to open their own beauty salons.

I watched several treatments and was told that students are required to have suitable qualifications to attend – English and Human Biology are two good subjects!

Upon arrival at the London Institute, the students receive manicure instruments, make-up brushes, uniform and textbooks, all included in the fee. Initially, the students spend their first weeks on written and oral work, covering such subjects as skin construction and complaints, anatomy, first aid, electricity, business studies and much more. There is a written test each week with a full test at the end of the month to ensure continual progress.

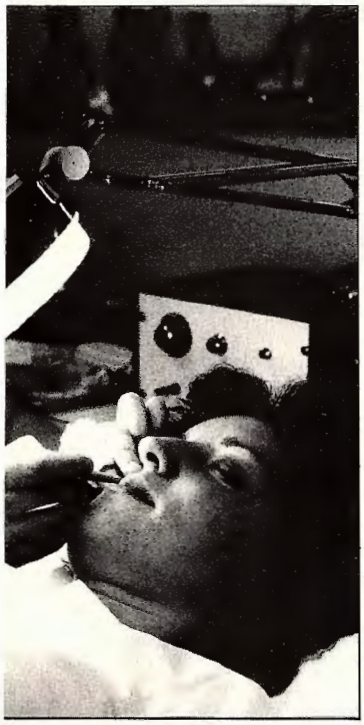
Within a very short time the students are allowed to work on real clients. All the students work under full supervision, but the clients have the chance to obtain full beauty treatments at a very low cost, compared to local beauty salons. I noticed that there were certainly no shortage of customers. The first treatments given are manicures, facials and general skin care.

In another room other students were working on body treatments including slimming and toning treatments, body massage and electrolysis, again all under full

Electrolysis

Disencrustation

Body Massage



supervision and again they were working with real clients.

The Principal of the London Institute is Kenneth Morris, whose impressive list of qualifications include being a qualified cosmetic chemist and trichologist, as well as a Chartered Chemist, a Member of the Royal Society of Chemistry and a Member of the Institute of Trichologists. Mr. Morris has also held a large number of offices with the British Association of Beauty Therapy and Cosmetology.

With Mr. Morris, his wife and teachers, the students benefit from the type of courses offered by the London Institute in as much as they do not have time to get bored, having to study hard in order to pass examinations within a few months and gain their qualifications without losing out on experience and training. Once the student has qualified they are able to work with other therapists in a variety of situations, or start up on their own.

As to the qualifications, CIDESCO is the abbreviation for the Comité International D'Esthetique et de Cosmetologie, the world's top international beauty organisation which has been in existence since 1946. Having passed the CIDESCO's examinations, candidates must then work in a salon for at least six months and obtain documentary evidence to this effect before obtaining the International CIDESCO Diploma.

The CIBTAC Diploma, is the Confederation of International Beauty Therapy and Cosmetology, another recognised Diploma around the world.

So, the next time you are working away on your knitting machine and you get a twinge, if you can, treat yourself at your local beauty salon. Not only will

Vacuum Suction

that hour of peace and quiet become a time to think (some of my most creative designs come from this special hour), but also the chance to relax and relieve those aches and pains and well worth the money spent.

Then whilst at the salon, have a chat with the therapist and you will be surprised, as I was, with the amount of knowledge they have, not just on the treatments they offer you, but on your anatomy and the causes of some of your aches and pains. Reflexology was something that I was very surprised by, but that's another story and if you don't like your feet being touched forget it!

Have fun and start relaxing, you will be surprised at just how creative you can be, away from your machine, family, word-processor and the world itself.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# 12 MAN'S FAIR ISLE SWEATER

## PATTERN RATING

** Fairly easy for knitters with some experience.

## MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

## MATERIALS

Robin New World 4-ply.
3 [3, 4, 4] × 50g balls in Beige (MC).
2 [2, 3, 3] × 50g balls in Black (A).
2 [2, 3, 3] × 50g balls in Cream (B).
2 [2, 3, 3] × 50g balls in Red (C).
2 [2, 3, 3] × 50g balls in Blue (D).
2 [2, 3, 3] × 50g balls in Green (E).

GARMENT WEIGHT
Finished garment in third size weighs 520g.

*The fibre content of this yarn is 75% Acrylic, 25% Wool. For further information about this yarn, please write to Robin Wools Ltd., Robin Mills, Idle, Bradford, West Yorkshire BD10 9TE.*

## YARN THICKNESS

This yarn is medium weight and knits as four ply.

## MEASUREMENTS

To fit chest 97 [102, 107, 112] cm, 38 [40, 42, 44] in.
Actual size 112 [117, 122, 128] cm, 44 [46, 48, 50½] in.
Length to shoulder 70 [70, 72, 72] cm, 27½ [27½, 28¼, 28¼] in.
Sleeve seam 53.5 cm, 21 in.
*Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.*

## TENSION

31 stitches and 33 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 8).

*For perfect results, please check your tension carefully.*

## ABBREVIATIONS

See page 4.

## KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit.
Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN
K 4 rows MC/C, 4 rows E/D, 4 rows A/B, 4 rows E/MC, 4 rows C/D, 4 rows A/B, 4 rows C/E, 4 rows MC/D and 4 rows A/B. These 36 rows form pattern.

## BACK

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Push 88 [92, 96, 100] Ns at left and right of centre 0 to WP. 176 [184, 192, 200] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT−6/MT−6, K 32 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER
Push 88 [91, 96, 100] Ns at left and 88 [91, 95, 100] Ns at right of centre 0 to WP. 176 [182, 191, 200] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−2 and MC, K 63 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

2ND SIZE
Inc 1 st at each end.

3RD SIZE
Inc 1 st at right edge.

ALL SIZES
176 [184, 192, 200] sts.

ALL MACHINES
Insert punchcard and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, release card and cont in Fair Isle patt. K 116 [116, 120, 120] rows. Work measures 43 [43, 44, 44] cm, 17 [17, 17¼, 17¼] in.

SHAPE ARMHOLES
Cast off 3 [4, 5, 6] sts at beg of next 2 rows. Dec 1 st at each end of next and every foll alt row until 156 [162, 168, 174] sts rem **. K 75 [75, 77, 77] rows. RC shows 206 [206, 212, 212] and work measures 70 [70, 72, 72] cm, 27½ [27½, 28¼, 28¼] in.

SHAPE SHOULDERS
Cast off 41 [44, 47, 50] sts at beg of next 2 rows. Cast off rem 74 sts.

## FRONT

Work as for back to **. K 45 [45, 47, 47] rows. 30 rows less have been worked to shoulder than on back.

SHAPE NECK
Note patt row on card. Using a length of appropriate colour, cast off centre 20 sts. Using nylon cord, K 68 [71, 74, 77] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 5 sts at beg of next and foll 3 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 41 [44, 47, 50] sts rem. K 8 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

## SLEEVES

Push 48 [48, 51, 51] Ns at left and right of centre 0 to WP. 96 [96, 102, 102] Ns. Using MT and WY, cast on and K a few rows ending with carriage at left. Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MC, K 1 row. Release card and cont in Fair Isle patt. K 4 rows. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 168 [168, 174, 174] sts. K 5 rows. RC shows 151 and work measures 45.5 cm, 18 in. Place marker at each end.

SHAPE TOP
Dec 1 st at each end of next 14 rows. Cast off rem 140 [140, 146, 146] sts.

## CUFFS

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 74 [74, 78, 78] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT−6/MT−6, K 32 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER
Push 74 [74, 77, 77] Ns to WP. Work as for back from * to *.

ALL MACHINES
With P side facing, replace 96 [96, 102, 102] sts from lower edge of sleeve on to Ns gathering evenly. Using MT+2, K 1 row. Cast off.

## NECKBAND

Join right shoulder seam.

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 174 sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT−6/MT−6, K 27 rows. Transfer sts for st st. K 1 row.

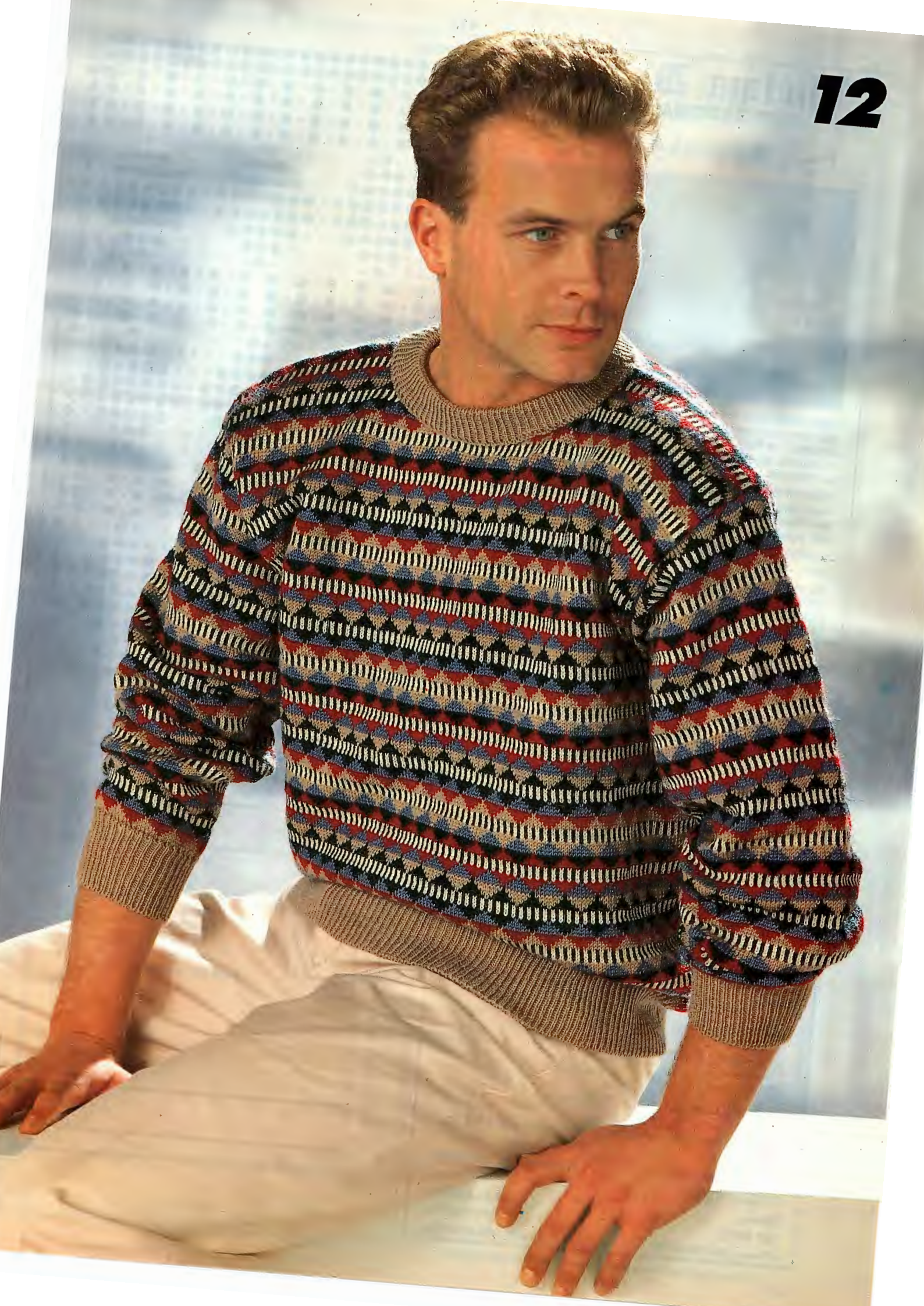
MACHINES WITHOUT RIBBER
Push 173 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−1 and MC, K 7 rows. Using MT−2, K 13 rows. Using MT−1, K 7 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Inc 1 st. 174 sts. K 1 row.

ALL MACHINES
With P side facing, pick up 76 sts

Jeans, FREEMANS CATALOGUE



84▶



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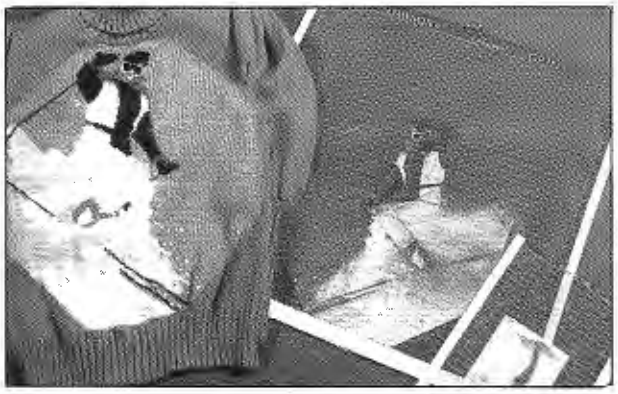

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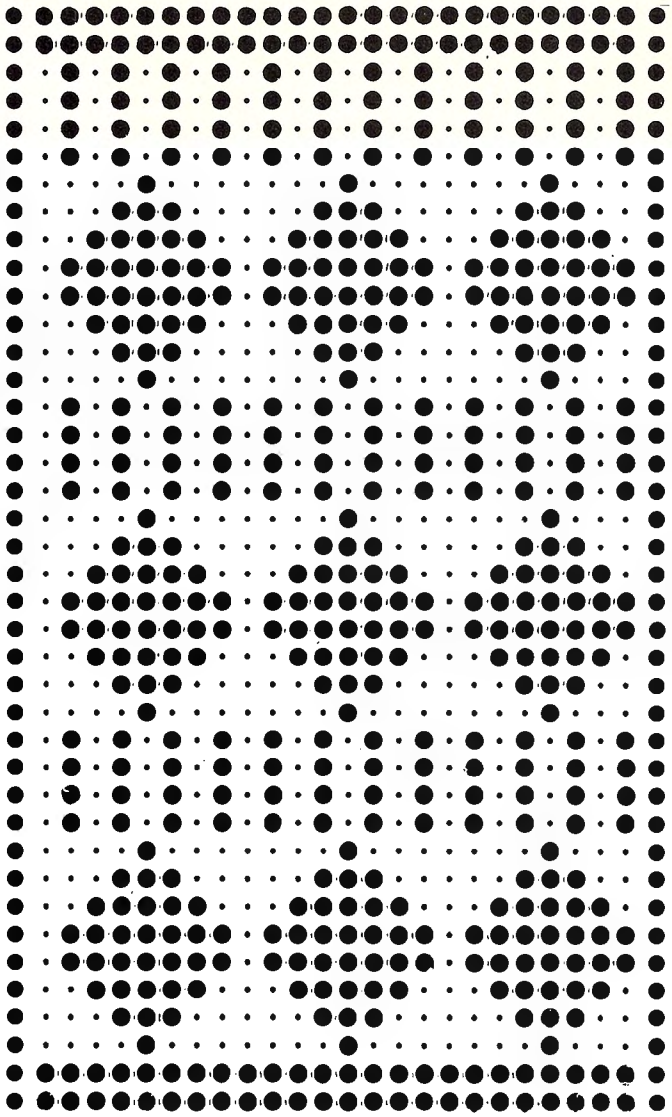

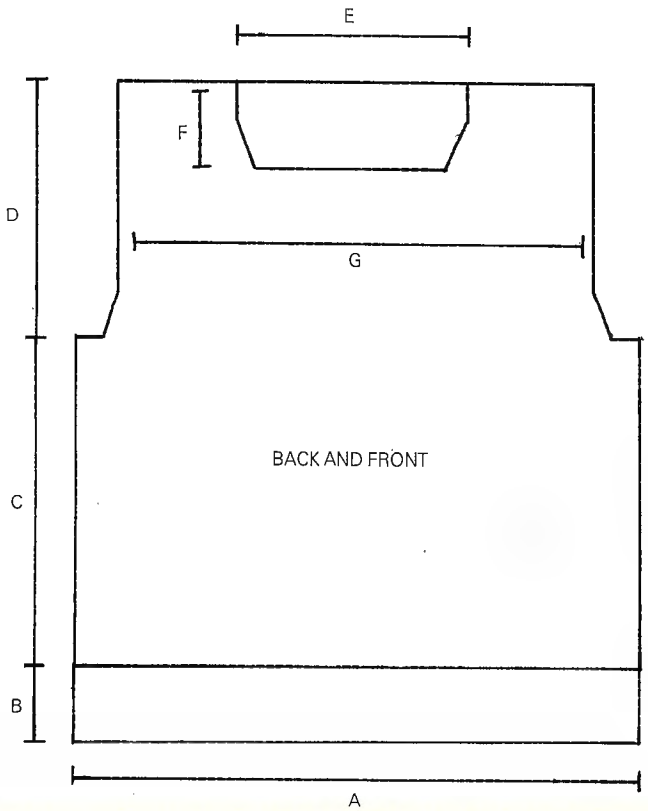

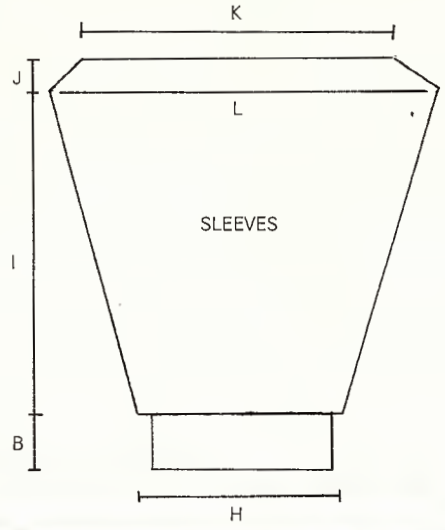


A = 56.5 [59, 61.5, 64.5] cm
B = 8 cm
C = 35 [35, 36, 36] cm
D = 27 [27, 28, 28] cm
E = 24 cm
F = 9 cm
G = 50 [52, 54, 56] cm
H = 30.5 [30.5, 32.5, 32.5] cm
I = 45.5 cm
J = 4.5 cm
K = 45 [45, 47, 47] cm
L = 54 [54, 56, 56] cm

across back neck and 98 sts around front neck and place on to Ns. Using MT+2, K 1 row. Cast off.

## PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

## MAKING UP

Join left shoulder and neckband seam. Set in sleeves. Join side and sleeve seams.

**MACHINES WITH RIBBER**

Fold neckband in half to inside and catch down.


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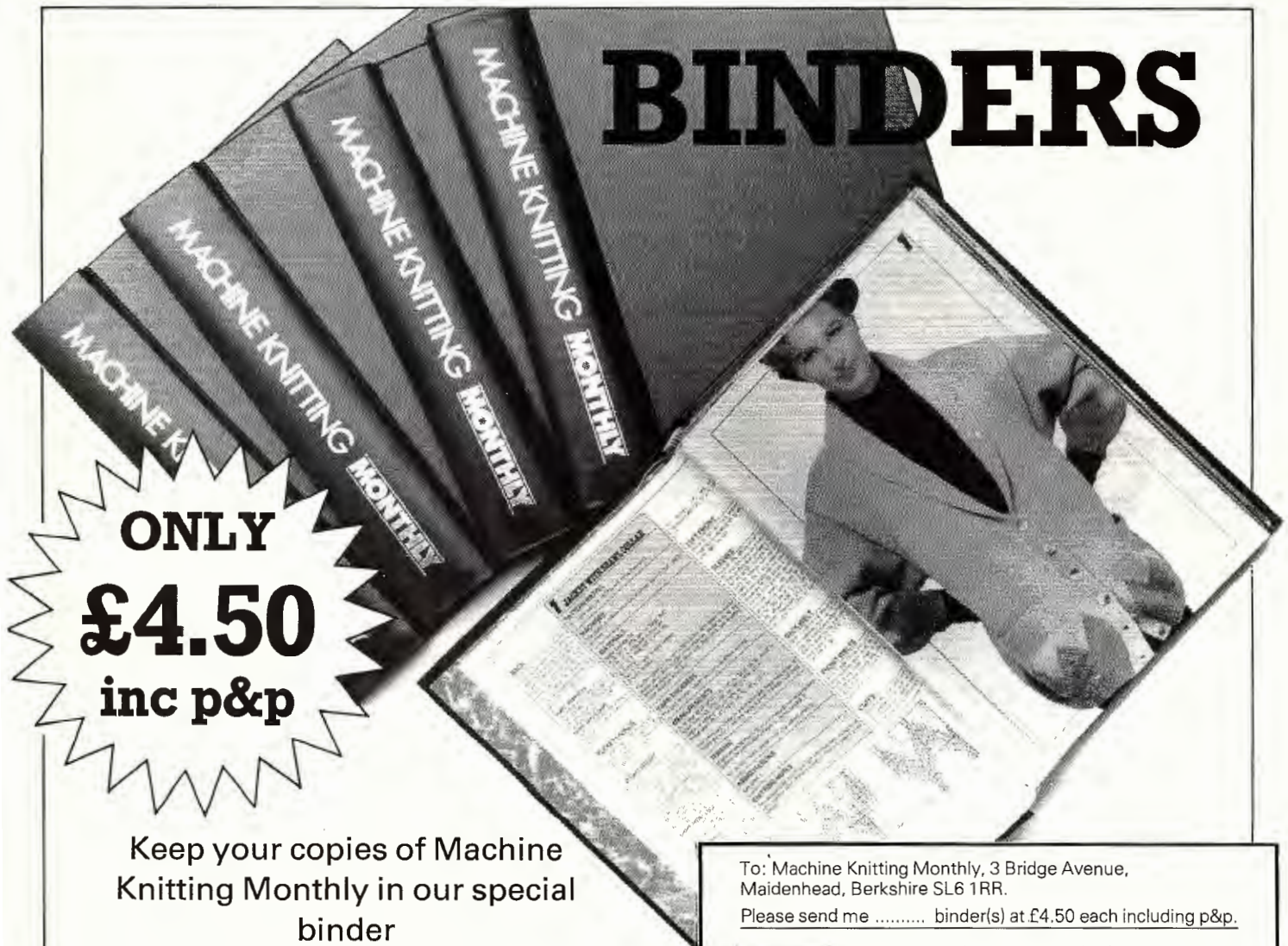


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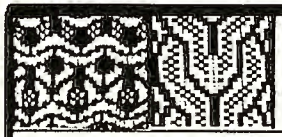

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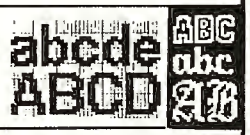


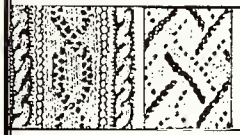

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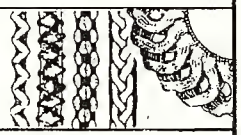

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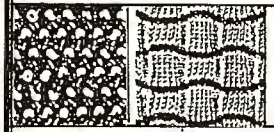

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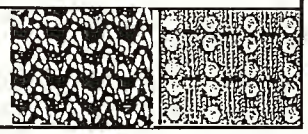

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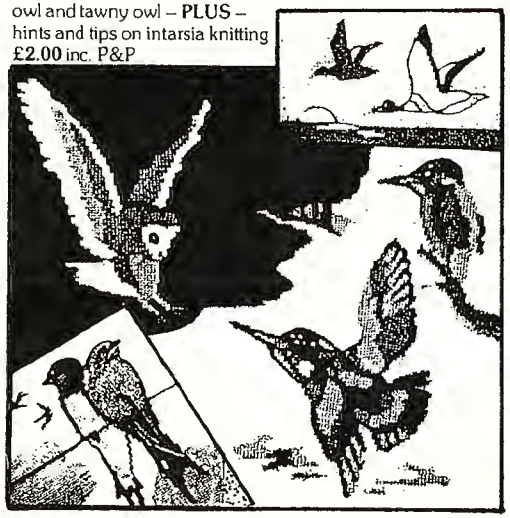

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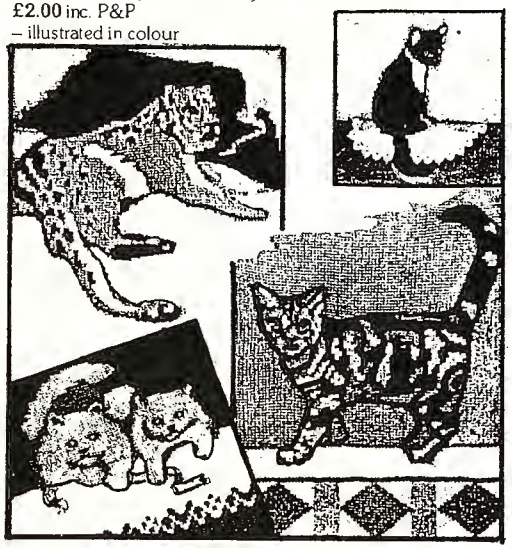

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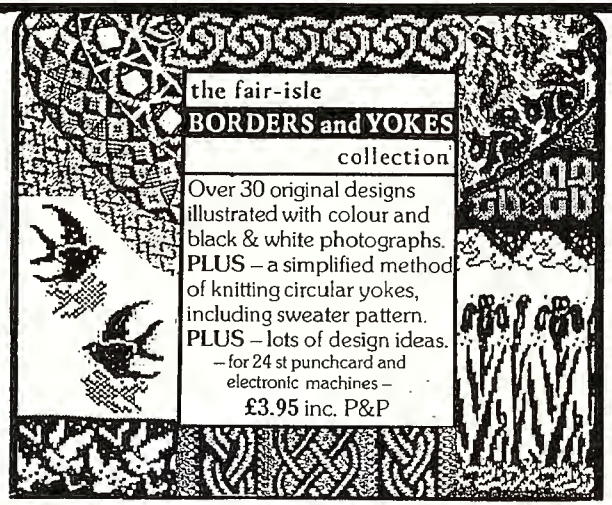

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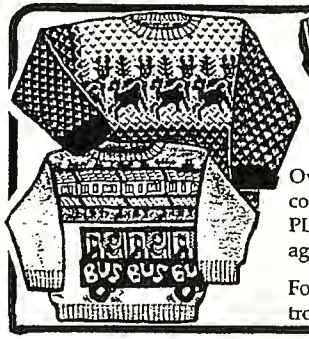

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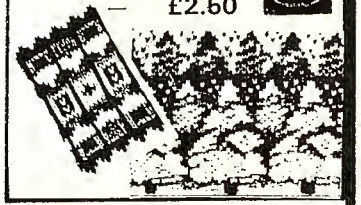

*spring-summer 1990*

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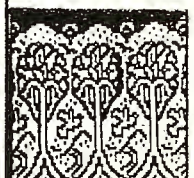

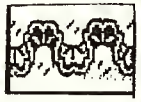

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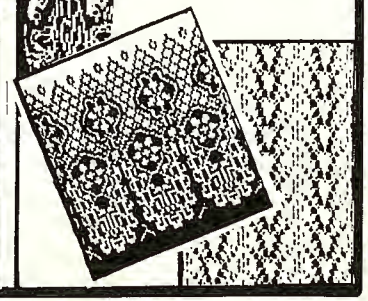

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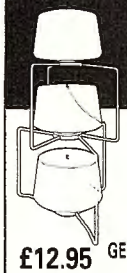

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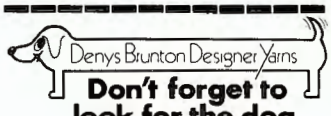


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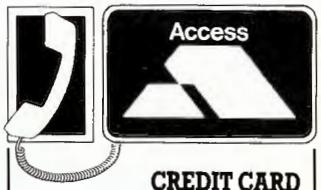


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DETAILS PAGE 75

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**BROTHER KH260** with ribber, intarsia carriage, chunky, aran, and mohair cones. Good condition. £350. Also **Brother KH860,** pattern books, extra punchcards. £150. 071-586 7868 (London).

**BROTHER 836,** table, punch, punch-cards, intarsia carriage, £200. 0245 71579 (Chelmsford).

**BROTHER KH890,** lace carriage, excellent condition. £250. 0934 713374 (Somerset).

## FOR SALE

**TOYOTA KS858.** Good condition, lace carriage, tuition books, punchcards and punch, £140 ono. Also **KR506 Ribber,** excellent condition with tilt table, wool winder, tuition books. £160 ono, or whole package £275. 0473 623685 (Ipswich).

**KNITMASTER 500 ELECTRONIC.** Hardly used. £350. 0624 833090.

**KNITMASTER 360.** Hardly used and table as new. £210. 14 The Furlong, King Street, Tring, Herts. 044282 2458 (Tring).

**EXCHANGE BROTHER 910** Electro-knit: Good condition, tuition tape, manuals. **Wanted: Chunky** punch-card machine. I will pay carriage. 0409 241040.

# PRIVATE CLASSIFIED LINEAGE ADVERTISEMENT ORDER FORM

This form is for use by private advertisers only. Trade enquiries please speak to Fiona on 0789 740430 or telephone the Maidenhead Office on 0628 770289.

LINEAGE RATE PERWORD FOR PRIVATE ADVERTISERS 35p (including VAT) minimum charge £3.50.

ALL PRIVATE CLASSIFIED ADVERTISEMENTS must be pre-paid. Cheques/POs should be crossed and made payable to Machine Knitting Monthly. Ireland: sterling cheques only, please.

This form is provided for your convenience; if you do not want to cut your magazine please include all relevant details on your own paper.

**To:** Advertising Department, Machine Knitting Monthly,
3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR.
Please include the following advertisement under the "FOR SALE" heading in the first available issue.

Print your advertisement clearly, one word per space, minimum of ten words.

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Remember that only the words written in the boxes will appear in the magazine. One word only in each box - postcode is one word and STD code and telephone number counts as one word. Area and telephone number counts as two words.

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Box Classified Rule (extra £4) .....

Total remittance .....

I enclose my cheque/postal order for: .....

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Date .....

I wish to pay by Access/Visa, please charge to my account

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Expiry date on card .....

# LAST WORD

## Keni Freeman

**Diane Bennett** has a new tuition video out – Learn to use your Hague Linker – designed to show you how to get the best from your Hague Linker. The video teaches you not just how to link seams, but also how to use your linker for neckbands with open stitches, cardigan bands, cut and sew necklines and neckbands and much more including decorative uses of the linker. At just £14.95, inclusive of post and packing you can obtain the video from Diane Bennett, 9 Huntley Grove, Nailsea, Bristol BS19 2UQ.

You might also like to know that an exhibition of the work from City and Guilds students taught by Diane Bennett at Bracknell College, will be held at Sandhurst School, Owlsmoor Road, Owlsmoor, near Camberley. The exhibition will be open on Thursday, June 6th from 4.00pm through to 9.00pm and on Friday, June 7th from 10.00am to 3.00pm. For a map of the location please send an SAE to the school address above. Diane will be starting a new course at Sandhurst in September and anyone interested in enrolling for this can contact Diane for further information.

I have just received the new shade cards from **Twilleys**. Their Goldfingering, Multi-Goldfingering and Silverfingering is still available on cone, as is their Stalite Perlespun No.3, which knits as a 4-ply and is a 100% Mercerised Cotton on a 400g cone. Lyscordet No.5 knits as a 3-ply, is available on a 250g cone and is again a 100% Mercerised Cotton. The final cotton on a cone is D. 42, H. C. No. 1, another 100% cotton. Twilleys Lystwist is a 100% viscose yarn on a 350g cone. Other yarns by Twilleys are available as 25g, 50g or 100g balls. Details of Twilleys stockists can be obtained from Twilleys of Stamford Ltd., Roman Mill, Stamford, Lincolnshire PE9 1BG.

**Tamm Yarns** have another pattern book out. Tamm by Seija's is Tamm Yarns Book No. 3. The book features a variety of designs including a sleeveless jump suit! Tamm & Company is a Mexican corporation manufacturing quality yarns for handknitting and coned yarns for the knitting industry. The company was actually founded in 1932, started exporting to other countries in 1968 and a few years ago their yarns arrived in the United Kingdom. The Pattern Book No. 3 is available from Tamm stockists and costs £2.75, or, you can send off for it to Tamm Yarns, The House of Corbiere, Corbiere, Weston Road, Weston-upon-Trent, Derbyshire DE7 2BH, please add 25p for post and packing.

**Foxstones Yarns** have set up a main dealership network to ensure that when patterns are featured in magazines there will be a dealer who stocks the whole Foxstones Yarns range within a specific radius of travelling for their customers. Customers may write to Foxstones, enclosing an SAE, for details of a dealer list. Write to Greenroyd Mills, Sutton-in-Craven, Keighley, W. Yorks BD20 7NG.

The Summer University at Loughborough, Leicestershire, are holding a variety of courses including a Machine Knitting Workshop from July 28th to August 3rd. Bea Poulter will be the Tutor. Other courses include Patchwork and Your House in Needlepoint both being held the same week as above. Textile Dyeing and Tapestry Weaving will be held during the week, 4th to 10th August.

Further details about these courses can be obtained by telephoning Margaret Gill on 0509 222162.

CLUBLINE UPDATE . . .

The **Market Drayton (Shropshire) Machine Knitting Club** now meet on the first Tuesday of the month at the Methodist Rooms, Clive Road, Market Drayton at 8.00pm. Further details can be obtained from Mrs Barbara Riley, 0630 652441.

The **Taunton Machine Knitting Club** meets on the first and third Tuesdays of the month at 7.30pm at The Adult School, Harcourt Street, Taunton. There are several local tutors in the area who run courses, including Valerie Meecham. At Jay-Gee of 100 Station Road, Taunton, there are a number of workshops being held, including Charting Devices on June 2nd, Intermediate Ribber on July 7th and Double Jacquard with Diane Bennett on September 15th. Jay-Gee will also be holding their Annual Machine Knitting Show on Saturday November 2nd. Further details about all the above can be obtained by telephoning 0823 336815.

The **Eastfield Hand and Machine Knitting Club** meet at Eastfield Community Centre, Colliery Road, Old Heath Estate, Wolverhampton, not Witon, as previously stated. Unfortunately when written as an abbreviation, W'ton, it was difficult to read, so the correct address is Wolverhampton. The club have also had to change their days of meeting to the second Friday of the month. Further details about the club can be obtained from Mrs B. Westwood on Wolverhampton 724464.

If you are in the Shoreham-by-Sea area, you might like to know that **Dawn Latter** has started a new knitting club. It is held on the fourth Sunday of the month at 2.00pm at St. Peter's Parish Centre, West Street, off the High Street, Shoreham-by-Sea. There is a car park and easy access for wheelchairs. The aim of the club is to have top knitting designers and experts to talk and demonstrate. Tuition is also available to small groups. Telephone Dawn on 0273 464821 for further details.

*"YES, I KNOW IT'S A KNITTING MACHINE – MOST PEOPLE WOULD SOONER HAVE ONE THAN SLOG AWAY IN THE GARDEN.*

# COMPETITION

**Bob Daw**

# IT'S ALL IN THE ★ STARS ★

**2 Star Prizes for our stargazing competition**

**2 Electric Yarn Twisters worth £79 each from P.D.B. ENGINEERING**

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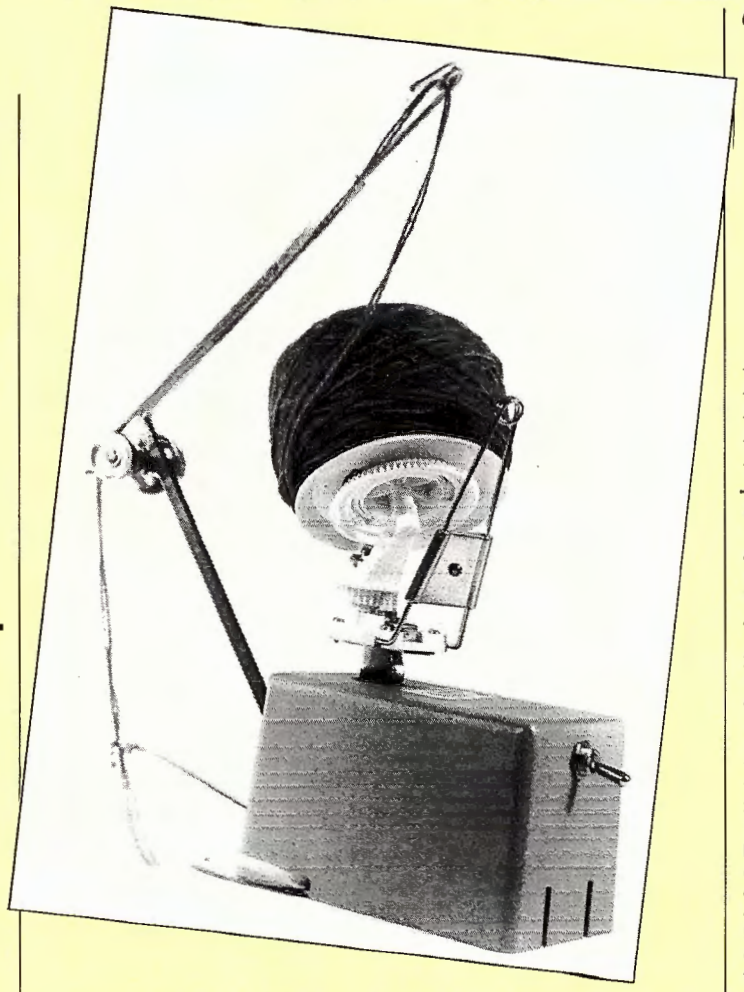

An electric yarn twister from P.D.B. Engineering brings a touch of science to help your imagination along. With the twister you can dream up all kinds of yarns, speedily and easily twisting strands together to make your own unique blends of colour, ply and texture. Twist fine industrial yarns into plys to suit your machine or make decorative mixes for weaving and braids.

**Win** the yarn twister and you'll wonder what you did without it which is true too of a lot of the other accessories available from P.D.B. For the full, latest catalogue, write to P.D.B. Engineering, 51/53 Robert Street, Northampton NN1 2NQ. Tel: 0604 35937.

The Patrick Moores, the Mystic Megs, Russell Grants, their forebears and, doubtless, their successors and assigns, receive our grateful thanks for enriching our earthbound lives with their learned dissertations on the wonders of our own and other heavens of other universes.

Mouthwatering confections, Disney characters, quicksilver materials, ancient Gods and Goddesses owe much to those far off lights of the nocturnal skies.

Let those heavenly bodies guide you to be the winner of this month's prize competition.

I fondly imagine that P.D.B. Engineering have done their stint of stargazing and have divined that you will consider their gift of two electric yarn twisters to be something – well those twinkling asterisks in the completed grid will tell you just what.

So "a Virgo" – as Wildred Pickles used to say – and if your star's in the ascendancy on June 30th, it'll be your smile illuminating that nocturnal sky of ours.

*CLUES*

1. Sanctified and finally permitted
2. *Runs test* and delegates
3. Desire of a small Frenchwoman after a quiet beginning?
4. Plum for a Queen?
5. *Once* imposed by *Fred*
6. *Me in post* thanks to Dad
7. *A shelter* for chamois, perhaps
8. Sailing at Cowes?
9. Rupert's folk go to the guardsman's head
10. *Wed a lout?* – it's illegal
11. A girl's best friend?
12. Brought in from overseas
13. A *Pole even* sends mail in one
14. Not unusual flag

COMPETITION RULES

1. Only one entry per postcard will be accepted. You should send your postcard to June Competition, *Machine Knitting Monthly*, 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR.
2. This competition is open to residents of the U.K. only, except the employees of *Machine Knitting Monthly*, the magazine's typesetters, printers, distributors, employees of this month's competition sponsor and their relatives.
3. The closing date is 30th June 1991. Entries received after that date will not be considered and no responsibility can be accepted for entries lost or delayed in the post.
4. No cash alternative will be offered.
5. The winners will be the first correct entries drawn from our postbag after the closing date.
6. The winners will be notified in writing and the result will be published in a future issue of *Machine Knitting Monthly*.
7. The Editor's decision is final and no correspondence will be entered into regarding the competition.

# BRAMWELL'S OFF THE SHELF BOOK COLLECTION

As one of the world's leading suppliers of coned yarn for machine knitting, Bramwell now present a complete range of machine knitting pattern books. The books range from simple patterns for beginners to more adventurous patterns for the experienced knitter. Whether you're looking for patterns for babies, children, the fashion-conscious or just traditional family machine knitting, there's a Bramwell pattern book to suit you. The Bramwell pattern books are designed to compliment the extensive selection of Bramwell yarns. Illustrated with full colour photographs, the patterns have clear and concise instructions, complete with punchcards and diagrams where applicable.

Bramwell are also distributors for both Kathleen Kinder and Mary Weaver publications.

All the pattern books are available, off the shelf, from your local stockist.

**Bramwell**
CHOICE · YARNS

**F. W. Bramwell and Co. Ltd., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington, BB5 5TU. Tel: (0282) 79811 Fax: (0282) 79860**

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**Canadian Sole Importer:** Westrade Sales Inc., 2711 No.3 Road, Richmond B.C. V6X 2B2, Canada. Tel: 604 270 8737
**Australian Sole Importer:** Tessa B Knits, 98a Norma Road, Myaree, Fremantle, W. Australia. Tel: 9 330 3433
**Nederlands excl. importeur and Belgian Sole Importer:** M+M Nederland, Molendwarsstraat 66, 7391 ZS Twello, Holland. Tel: 05712 71362
**German Sole Importer:** M+M International, Postfach 1347, 3078 Stolzenau, Germany. Tel: 05761 3282